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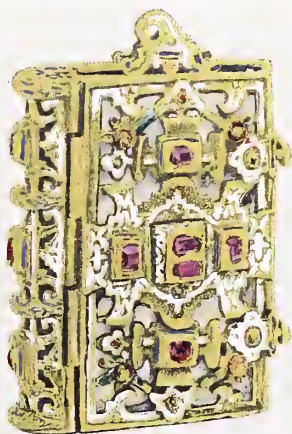
*St. Sebastian by Pietro Perugino*

HY.T.Catalogue 3rd Series N<sup>o</sup> XCIII f.132 v

ILLUSTRATIONS  
FROM  
ONE HUNDRED MANUSCRIPTS  
IN THE LIBRARY OF  
HENRY YATES THOMPSON

\* \* \* \* \*

CONSISTING OF NINETY PLATES ILLUSTRATING  
SEVENTEEN MSS. WITH DATES RANGING FROM THE  
XIII<sup>TH</sup> TO THE XVI<sup>TH</sup> CENTURY



THE CREDO OR PROTESTACION OF  
THE EMPEROR CHARLES V.

LONDON: PRINTED AT THE CHISWICK PRESS

1916



Folio  
140  
2897  
L64  
T47  
1807  
1716  
C.2





## PRELIMINARY

THIS is the sixth volume of the illustrations of my manuscripts and contains ninety plates, illustrative of seventeen of the hundred. This will leave for the seventh and final volume about twenty-two manuscripts and a series of plates which will raise their total number to about 500. Should this agreeable result be attained, it may reasonably be hoped that, notwithstanding the present recrudescence of barbarism in the world, and, even if the original MSS. are destroyed by bombs or conflagrations, some, at all events, of the facsimiles may escape destruction and offer to the bibliophiles of the future some image, faint though it be, of their surpassing beauty, so that each volume may re-echo the proud boast of the Latin poet, *non omnis moriar*.





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PLATES	NUMBER IN CATALOGUE	TITLE	DATE
FRENCH			
I-III	37	Bible Française. Vol. 2	c. 1250
IV-X	LXXVII	The Brantwood Bible	c. 1260
XI	2	The Fécamp Bible	c. 1260
XII-XXIII	LXXXIII	The Antiphoner of Beaupré	1290
XXIV-XXVI	55	The Apocalypse	c. 1290
XXVII-XXX	72	Sainte Chapelle Psalter	c. 1295
XXXI-XLV	LXXXVII	Lancelot du Lac. Three vols.	c. 1300
XLVI-XLIX	CII	Sainte Chapelle Epistolar	c. 1350
L-LII	LXXV	Bible Historiale de la Comtesse de Valois	c. 1350
LIII	CIV	Cuvelier's Life of Duguesclin	c. 1410
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ITALIAN			
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—	TITLE-PAGE	Prayer-Book of the Emperor Charles V	c. 1530

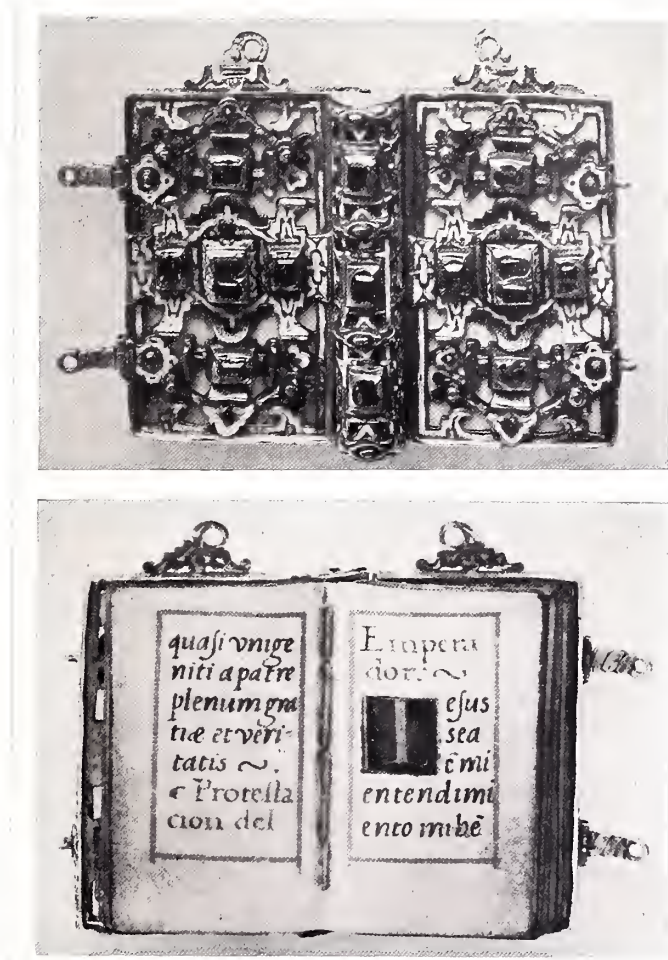
# VOLUMES OF THIS SERIES ALREADY ISSUED

VOL.	NUMBER OF MSS. ILLUSTRATED	NUMBER OF PLATES	PROVENANCE OF MSS.	DATE OF ISSUE
1	10	48	French from the eleventh to the sixteenth century	1907
2	10	50	Italian from the eleventh to the sixteenth century	1908
3	10	69	Various countries from the eleventh to the sixteenth century	1912
4	16	82	English from the twelfth to the fifteenth century	1914
5	16	90	French and Italian from the fourteenth to the sixteenth century	1915
6	17	90	French and Italian from the thirteenth to the sixteenth century	1916
	79	428		

N.B.—It is intended that the seventh volume shall be issued in 1917, which will complete the "Illustrations from one hundred Illuminated MSS." in the library of the compiler, as projected by him in 1907. The whole work will contain about 500 collotype and other plates with various process blocks, etc. The issue will have consisted of about 120 copies of each volume printed privately.

## NOTES ON THE PLATES

THE first volume to be mentioned here is the most modern of all my collection, the little jewelled and enamelled pendant, which is figured on the title-page and contains fifty tiny vellum pages.



Its date is about 1530, and it contains, after the customary verses in Latin from St. John's Gospel, *La protestacion del Emperador*, written in Spanish. This is a devout "creed" or profession of the Catholic faith, and, as we know of no other emperor at that date whose prayers



would be likely to be written in Spanish, there is no doubt that the *bijou* was made, most probably in Spain, for the Emperor Charles V, or some member of his family, *e.g.* Philip II, or our Queen, Mary Tudor. For whomsoever it was made, it is a costly and very elegant binding, and is pronounced by experts to be almost certainly of Spanish workmanship. If made for the Emperor, it must have been after 1519, when he was elected, and before 1558, when he died at Yuste; and, if made after his abdication, that might account for the absence of any heraldic ornaments which we should otherwise expect to find, either in the book or on the binding.

After the *protestacion* comes a prayer to the Emperor's Guardian Angel, *Angel de la paz, Angel de la guarda*.

The text of the Credo will be found in full in the Appendix.

It will be interesting if this publication leads to our hearing of other similar prayers, similarly enshrined in jewel bindings as portable charms. I already know of one such prayer in French which occurs in a Book of Hours, now in the Library of Mr. Pierpont Morgan, in New York. In that case the Creed is preceded by an elaborate coat of the Emperor's arms, and the well-used pages no doubt exhibit the impression of the imperial thumb.

I now come to the general contents of this volume which are concerned, not with the sixteenth century, when printing was in full swing, but with the thirteenth, fourteenth, and fifteenth centuries, when the art of illumination had not yet begun seriously to decline. The first three volumes, all dating about the middle of the thirteenth century, are Bibles, the first in French (it is the second volume of the Bible, the first being in the British Museum, *Harl.* 616), the two others in Latin, and all of them affording admirable examples of the somewhat conventional treatment of the historiated initial in the Bibles of that period in Western Europe.

For an interesting account of *La Bible Française*, which in the main dates from the time of St. Louis, the reader is referred to the exhaustive work of Samuel Berger (Paris 1885). This, the first French translation, was not seriously modified till towards the end of the sixteenth century, when, by order of Charles VIII, Bishop Jean de Rély, a friend of Erasmus, had the *Bible Historiale* printed, which first popularized the Bible in France and was the foundation of all subsequent editions. Traces of the old text of *La Bible du Treizième* may still be found in the ordinary French Bibles of the twentieth century.

PLATES I, II, AND III (No. 37 IN CATALOGUE).

ARE taken from Vol. II of *La Bible Française* (No. 37 in my catalogue), PLATE I being the opening page of the Book of Proverbs; PLATE II that of the Book of the Maccabees; and PLATE III that of St. Matthew's Gospel, all with the usual pictures; but, in the case of the Maccabees (PLATE II), with a curious head of Christ added alongside of the little miniature of Mattathias beheading an idolatrous Jew.

PLATES IV TO X (No. LXXVII IN CATALOGUE).

THESE seven plates illustrate various pages of one of the very finest known MS. Bibles of the thirteenth century (No. LXXVII in my Catalogue, Third Series).

Perhaps the most worthy of notice are the two opening *Histoires* on PLATE IV, illustrating the execution of Haman, with Queen Esther looking down from above, and Job in bed, with his wife and several friends looking on. What cannot be conveyed in a photograph is the brilliant light colouring of the ornamentation. On PLATE IX the little war scene, with which the first Book of the Maccabees opens, represents an animated incident with a couple of mailed warriors attacking a fallen horseman before a city gate. The light blue and burnished gold which predominate in the colouring, give this old Bible an almost indescribable gaiety. It was a favourite of Mr. Ruskin at Brantwood, and there are some notes in his handwriting. Its first home was the Monastery of Mont St. Eloi, near Arras in Picardy.

PLATE XI (No. 2 IN CATALOGUE).

ILLUSTRATES one of the best specimens of the pocket Bibles of the thirteenth century. It is displayed first open at the 526th page, the whole number of pages in the volume being 1154, *i.e.*, 577 leaves of the finest vellum. One of these folios is missing from the book and was replaced by a creditable imitation, but the marvellous delicacy of the vellum defied imitation. I have, for the twenty-three years during which I have possessed the volume, been on the look-out for a better copy, but always in vain. Either the writing has been less clear or the

vellum less thin. So the little volume, for which Mr. Quaritch only asked £30, holds the field. I remember that the late Professor Middleton calculated that the uterine vellum for such a book must, in the thirteenth century, have cost as much as £30 in our money. The labours, however, of the scribe and miniaturists probably cost nothing to the Fécamp Monks for whom the book was made. They had many manuscripts in the library of their famous Abbey, and this little volume doubtless rested on one of their shelves until either the English carried it away, when they occupied the old town during the Hundred Years' War, or some revolutionary mob sacked the Abbey in the eighteenth century.

The lower part of PLATE XI is occupied by four reproductions of which the first exhibits the first column of the Book of Genesis, and the other three are of three enlarged *Histoires* from subsequent pages.

#### PLATES XII TO XXIII (No. LXXXIII IN CATALOGUE).

THE Antiphoner of Beaupré, near Grammont (No. LXXXIII of H.Y.T. Catalogue, third series).

The first owners of these huge volumes, the most massive of my hundred, were the Sisters of the Cistercian Abbey of Beaupré: the latest owner was Mr. John Ruskin. Now Mr. Ruskin, with all his ingenuity, never discovered to which of the many Cistercian houses these nuns belonged, and it was only through the portrait on folio 3b (PLATE XIII) that the discovery was made. This portrait is labelled *Domicella de Viana*, and it was clear that if a place called Viana could be found near to a Cistercian convent of Beaupré, some further discoveries might ensue. Such a convent and such a place were found near to Grammont in Belgium, and, in the Archives of the Royal Library at Brussels, a record was found of many benefactions made by the lords of Viane to the Convent of Beaupré. The Domicella who gave them these volumes in 1290 was, it appears, Madame de Bornaing, the wife of the Gerard de Viane of that day, and there is mention of a daughter or niece of the family, whose name was Clementia, and who is very likely the original of the kneeling young woman in blue, who is portrayed on the same page. In a visit to the remains of the old nunnery, which I made in 1904, it was interesting to learn that, after a period of desecration by a Belgian farmer who had purchased the



property after the Revolution, it had lately been occupied by a party of refugee nuns from France. Very little of the old buildings remains, but the site is in a pleasing green valley of the river Dendre, about three miles from Geertsbergen or Grammont. A full and interesting account of all that is known about the MS. and its origin, is given in the third series of my Catalogue (pages 55 to 74) by the pen of



THE YOUTHFUL SAINT BENEDICT MIRACULOUSLY MENDS HIS NURSE'S SIEVE.

Mr. Cockerell. Here it is enough to direct attention to a few salient points in the illustrations facsimiled.

One of the most attractive of domestic miracles is depicted in the above initial "A" from Vol. I, f. 99. It is described as follows in the Golden Legend:

"Saynt Benet was borne of the provynce of Nurcia, and was sent into a deserte; and his nouryce, whyche tenderly

loved him, went alweye wyth hym tyl they came to a place named Offyde, and there she borrowed a vessel for to pource or wynewe whete, but the vessel fyl to therth by neclygence, and was broken in two peces. And whan saynt Benet sawe his nouryce wepe he had grete pyte, and made his prayers to almighty God and after made hit also hole as it had been tofore. Thenne they of contre tooke hit, and henge hit on the fronte of the chyrche in wytnesse of one so fayre myracle."

The nurse, a red-haired young woman, contemplates with an agonized expression her broken sieve; the young Saint kneels with folded hands before the reconstructed utensil.

The first two plates fix the date and the donor and the Convent to which the book was given. The Resurrection is depicted in the great initial "A" with which the services of the year begin, and which shows in the upper portion the Rising of Our Lord, and below the three Maries gazing into the empty tomb, each of them holding an incense boat similar to one which may be seen in the Cluny Museum.

In PLATE XIV we have the dedication of the church of Beaupré, a bishop approaching the open church door, the nuns kneeling within, in their white veils and garlanded coronets. For a more elaborate, but very similar representation of this ceremony compare PLATES LII and LIII in the third volume of these facsimiles, which give two pages from the Pontifical of Metz. In the lower portion of the present page is a realistic drawing of the death of Dives, a warning, presumably, to rich men who do not use their money to build churches. The devil carries off his soul, his heir seizes his money, his wife is in despair.

PLATE XV (f. 108) has, in the initial "M" the Mission of Gabriel; at the bottom of the page a very characteristic scene in a Flemish fish-market.

In PLATE XVI we have Saint Stephen, a great stone in one hand, a book in the other, while a knight and a nun kneel in prayer beside him. The grotesque below is an old woman playing with a cat.

So much for Vol. I of this noble book. From Vol. II I take three pages as specimens. PLATE XVII (f. 97), is for the Vespers of the Assumption; the Apostles below contemplate the dead Virgin, Christ in the clouds above holds her soul in his arms. PLATE XVIII has

perhaps, the most ambitious of these initials for the Feast of the Assumption. In a capital "U", more than eight inches high, the crowned Mother of God sits beside her Son in glory, while below the Apostles place her body in a sumptuous marble tomb.

The third and last PLATE, No. XIX, taken from Vol II, gives four of the smaller initials grouped together. First comes, for the Feast of St. Bernard, a figure of the Saint standing between two kneeling nuns, doubtless of Beaupré, black-veiled and in their robes. Secondly, for the Vespers of John the Baptist, the Saint is represented trampling under foot the heads of King Herod and his Queen, while the Cistercian nuns adore him. Thirdly, a conventional Crucifixion of St. Andrew, the Abbess of Beaupré kneeling in adoration; she holds a red pastoral staff, and wears the usual dress. Fourthly, in a capital "A" stands a Pope and a bishop, with mitre and pastoral staff. A white Cistercian monk prays on either side.

We now come to the third and last volume of the Antiphoner. In size it is rather smaller than the two first volumes, being  $16\frac{3}{4}$  inches in height, instead of 19. The illumination, however, shows no deterioration, as the four PLATES XX to XXIII sufficiently show. On the first page, in an elegant initial "A," Mary and Elizabeth embrace one another, a Beaupré nun looking on who wears the usual costume, a black hood and brown robe.<sup>1</sup> On the left stands a green Gothic arm-chair, which would sell well at Christie's; above is a canopy of three graceful cusped and pointed arches. On the ornamental bar in the lower margin a Cistercian monk is seated in a small Gothic niche, writing at a desk, and on a scroll we read *Ego Johes scpsi hunc librum*. Unfortunately we have no means of identifying Johannes. Probably he was the monk who finished the volume in some great Flemish monastery.

Volume I began with Easter. We have now arrived at Christmas Day, and PLATE XXI (f. 4), shows in a large initial the announcement to the shepherds (here a very youthful trio) in the upper part, and the Virgin and newborn Saviour in the lower part. There are many animals introduced. Joseph sits in a corner looking very much astonished.

<sup>1</sup> As in *La Sainte Abbaye* (see Vol. I Plates VI to IX of these illustrations) the tints of the dresses of the nuns in the same convent vary from a light grey to a decided brown, a variation which I attribute to the artistic license of the miniaturist.



On PLATE XXII we have three illustrations from ff. 162b, 112 and 29b, of subjects so unmistakable that they need not be further described.

On PLATE XXIII (f. 133b), St. John the Evangelist's day is illustrated by a picture of the Saint lying in his coffin, addressing his disciples, as described in the "Golden Legend" (Vol. I, p. 297, in the Kelmscott edition): "And afterthat the messe was fynnyshed he bad and dyde do make a pytte or a sepulture to fore the aulter, and after that he had taken hys leue and comanded the peple to god he descended down in to the pytte or sepulture, and helde up hys handes to heuen and said Swete lord Jhesu cryst, I yelde me unto thy desyre." The "Golden Legend" offers many good word-pictures of the scenes in saintly lives illustrated by the thirteenth-century miniaturists. In the lower portion of PLATE XXIII (f. 196b) St. Peter, as Pope, holding a great key, stands between two cardinals. A Benedictine nun kneels in the margin, praying to them.

#### PLATES XXIV TO XXVI (No. 38 IN CATALOGUE).

**M**S. Apocalypse. Of the seventy miniatures contained in this volume I give three pages, with four pictures, which are good examples of characteristic French work of its period, *c.* 1380.

PLATE XXIV is of f. 9b and illustrates Revelations, chap. vi, v. 34. "And when he opened the second seal . . . there went forth another horse that was red, and power was given to him that sat thereon to take peace from the earth, and that they should kill one another, and there was given unto him a great sword."

On the same page is a second picture, The Third Seal, "and behold a black horse, and he that sat thereon had a pair of balances in his hand."

PLATE XXV, f. 15b. Here are warriors charging a crowd. Their horses have lions' heads and tails, ending in dragons' heads. The shields of the knights bear diabolical emblems. "By these three (fire, smoke, and brimstone from the lions' heads) was the third part of men killed. (Rev. ix, 18.) The right-hand portion of this picture was reproduced in Westwood's "Palaeographia Sacra Pictoria." The MS. was then in the library of the Duke of Sussex.

PLATE XXVI. "And the angel thrust in his sickle into the earth and cast it into the great winepress of the wrath of God. . . . And blood came out of the winepress even unto the horses' bridles by the space of a thousand and six hundred furlongs." Chap. xiv, 19, 20.

These illustrations of an Apocalypse, of the date of *c.* 1290 of undoubtedly French work, may be compared with the Canterbury Apocalypse of the same date, illustrated in the third volume of this work and numbered 55 in the second volume of my catalogue. It will be seen how different is the treatment.

PLATES XXVII TO XXX (No. 72 IN CATALOGUE).

SAINTE CHAPELLE Psalter. The first of these four plates includes two months of the Calender, March and April, and on the April page two of the entries are important. That for 26 April, "Dedicatio capelle regis parisiensis," indicates that the book was written for the Sainte Chapelle, the Chapel Royal of the French Kings in Paris. That for 5 April, "Obitus interfectorum in egypto a saracenis," refers I imagine not to any special massacre, but to the victims generally of the Crusade of Saint Louis, for whom there was probably some special service. Strangely enough there is no obit for Saint Louis himself, who was made a saint a very few years later, and was the ancestor of many Kings of France.

PLATE XXVIII, in the B of "Beatus Vir," shows us a crowned lady, possibly the second wife and widow of Philip the Bold, and therefore the daughter-in-law of Saint Louis. This second wife, Marie de Brabant, was a patroness of literature, and her dates coincide very well with the ownership of the Psalter. The obits of her husband, Philip the Bold, and his first wife are found in the Calender.

PLATES XXIX and XXX contain the other historiated initials in this most beautiful volume, and will well repay careful study. Unhappily one of the historiations and several pages of the text are missing from this Psalter, which came to me from the library of Pierre Gelis Didot, and contains his pretty book-plate *Mihi et amicis*.



PLATES XXXI TO XLV (No. LXXXVIII IN CATALOGUE).

**L**ANCELOT DU LAC. For the description of these Plates I cannot do better than reproduce from my Catalogue (Third Series), what Mr. Cockerell has written of the thirty-nine larger pictures.

PLATE XXXI, f. 1. In the upper compartment of this picture King Ban of Benoyc has issued from his castle of Trebes (Treves, near Saumur), which is besieged by King Claudas, in order to seek help from King Arthur. He is followed by a squire, bearing his lance and shield (*or, a lion rampant sinople*). His Queen Helen rides to meet him, followed by another squire who carries the swaddled infant Lancelot, and has a red chest, containing the treasure of the Kingdom of Benoyc, attached to his saddle. In the lower portion of the miniature King Ban has climbed a hill in order to take a last look at his castle. He sees it in flames and dies of grief, *et il gist more estendus ses mains croisées et estendus vers le ciel et le chef esten tourné adroit vers oriant*. An angel receives his soul in heaven. The Queen, who had put down her little son in order to find out what had happened to her lord, returns to see the child carried off by a maiden, who leaps with him into a lake. The disconsolate mother is found by an abbess, with whom are two nuns, a chaplain and two squires. They carry the dead King to his burial, and the Queen becomes a nun forthwith and accompanies them.

PLATE XXXII, f. 38b. Lancelot surprises Brandus, the Lord of La Douloureuse Garde, and his knights who were about to attack the camp of King Arthur. He unhorses Brandus, whose shield is *quarterly argent and sable*. Three knights and their horses lie dead near the entrance to La Douloureuse Garde.

F. 39. The white knight (Lancelot) carries off the wounded Brandus, and is challenged by Sir Keu, who claims the right to take Brandus to King Arthur. They fight, and Keu is left sorely wounded. Arthur and his knights ride up to where Keu lies, with a broken lance in his breast. Lancelot, with his prisoner behind him, gallops into a wood. Arthur bears *ermine a bordure gules* (a variant of Brittany) on shield and ailettes; Keu's shield is *azure charged with a cup or*.

F. 51. Lancelot first overthrows a knight who dared to follow him from Camelot, and then engages two giants, of whom he slays one and leaves the other mortally wounded. The second knight, through an error on the part of the illuminator, bears the arms of Gawain.

PLATE XXXIII, f. 60. The war with Galeholt. From a coloured building with turrets and battlements Guinevere, the lady of Malohaut and three of the queen's attendants survey the battlefield. Lancelot, whose black shield is wrongly charged with plates, approaches them, awaiting a message from the queen. He is mounted on one of the horses which Gawain's squire has just brought him; their trappers are charged with Gawain's arms. A tree divides this subject from another in which Lancelot is again seen in the foreground of a conflict, unhorsing one of Galeholt's knights with a lance furnished by Gawain.

F. 66. Galeholt's seneschal ferries Lancelot across the river. They are met by Guinevere, the Lady of Malohaut, Laura of Carduel, and Galeholt. The party divides into two groups seated on the ground, Guinevere between Lancelot and Galeholt, and the seneschal between the other two ladies.

F. 67. Guinevere, with the help of Galeholt, who sits between them on a long red bench, kisses Lancelot for the first time, taking him by the chin. Under three trees the seneschal converses with the Lady of Malohaut and Laura of Carduel.

PLATE XXXIV, f. 73. Gawain reaches the tent of the beautiful damsel, beloved by Hector, and hears their story from her uncle the dwarf Groadain. In the text, *voit en mi la pavillon une couche aornée de moult grant richesce. Si seoit ens une damoiselle de mout grant biauté, ses cheviaus par ses espauls qui moult estoient bel et derier li estoit une damoiselle qui la pingnoit a j pingne d'ivoire à or ouvré. Et pardevant en avoit une qui li tenoit j miroir et j chapel.* Here she is seated alone, in a blue gown, fondling a little dog. The dwarf stands outside the tent and addresses Gawain. This picture, which is one of the prettiest in the book, differs from the others in being two columns wide instead of three.

F. 76b. Gawain fights on foot with Segurade, as champion of the Lady of Roestoc, whom Segurade wishes to marry against her will. Hector and two other unarmed knights watch the combat. On the right Gawain leads the vanquished Segurade before the Lady of Roestoc, who sits nursing a lap-dog.

F. 86. Hector rescues Percide, who is attacked by twenty knights. In this picture Percide is seen comfortably on horseback, while Hector engages six knights on foot. On the right Percide, on learning that Hector has also rescued his wife, dismounts and attempts to kiss his benefactor's foot.

PLATE XXXV, f. 99. Gawain and the daughter of the King of Norgales. He enters the ante-room of her bedchamber, in which twenty knights keep guard; four of them are seen lying asleep on a couch in full armour. By the couch is a tall candlestick, in which is a lighted taper, which Gawain is about to put out with a flabellum or extinguisher. On the right he makes himself known to the lady, who lies naked in bed, *Si l'embrace tout armé, et le baise au plus doucement quelle puet. Ostez, fait elle, ceste armeure car trop est froide. Car or ai-ge ce que j' ai touz jors désiré.*

F. 105. Gawain and Hector approach the castle of the Lost Island, where they hear that Lancelot and Galeholt are staying. Their way is barred first by two of Galeholt's knights, who are left wounded and worsted on the right, and then by Lancelot and the King of the Hundred Knights, who do not recognize the newcomers. Lancelot wears the arms of Galeholt and fights with Gawain, while Hector engages the King of the Hundred Knights, who bears *sinople au lion d'or.*

F. 109. Lancelot is mad, but the queen has the thought of hanging round his neck the shield sent her by the Lady of the Lake. He immediately regains his senses and recognizes the queen and the Lady of Malohaut. In the right-compartment Lancelot is seen seated on a bench with the shield round his neck. The Lady of the Lake, who has divined his condition arrives (*une dame de moult grant biauté, vestue d'un drap de soie blanc comme noiz*), and anoints him with an unguent that one of her damsels has brought; he then sleeps and recovers.

PLATE XXXVI, f. 119b. Lancelot fights with the three champions of the false Guinevere; he has slain two and is engaging the third. The false Guinevere and the old knight Bertolais are bound to a stake and burnt while a man blows the flame with bellows, and another moves the faggots with large pincers.

F. 121. Lionel, having been made knight by Arthur, performs his first feat of arms in slaying a horned lion brought to the Court by a damsel. On the right a knight of huge size and strength, Karadoc of the Dolorous Tower, carries off Gawain, who had gone unarmed into the forest of Varegue, with Yvain, Lancelot, and Galeschalain, Duke of Clarence. His three companions try in vain to rescue him.

F. 125b. A litter carried by two horses, in which, in a coffer, lies a naked and sorely wounded man. Only the bravest of living knights

could lift him from it, after swearing to avenge him. Yvain had tried in vain. Lancelot essays and easily succeeds. The wounded man is Adrian le Gai, brother of Melian le Gai, whom Lancelot had rescued from a similiar plight immediately after he was made knight. Gawain, half naked and bound to a horse, rides between two sergeants, who beat him till the blood flows. Behind them are three knights, and the huge Karadoc, with a red shield and surcoat, brings up the rear.

PLATE XXXVII, f. 135. Lancelot braves the terrors of the Monastery of Escalon the Shadowy, which had proved too great for the Duke of Clarence and for Yvain. On the left he enters the door; he is next shown making his way through the opposite door with three swords piercing his heaume, back and shoulder. At last on the right he kneels at an altar on which is a small cross, having overcome the enchantment of the place. Yvain, who had just failed in a similiar endeavour, stands behind him. Behind Yvain is the damsel who has brought them to Escalon, and behind her are five of the joyful inhabitants.

F. 139. Lancelot enters the Valley of the False Lovers. On the left he is attacked by two dragons; he overcomes them and arrives at a river which can only be crossed by a long and narrow plank. His passage is barred by three knights, the first of whom he vanquishes and hurls into the water; the other two disappear by enchantment, as do the river and plank when he turns on them the ring given him by the Lady of the Lake. He next passes through a wall of fire and comes to steps defended by two knights armed each with *une hache grant et trancharchan et mervilleuse*. He wounds the first so severely that he falls into the flames; the second comes to the rescue but fares no better.

F. 148b. Lancelot slays the giant Karadoc and captures the Dolorous Tower. At the foot of the steps, leading up to the Tower, Lancelot raises his sword to strike the giant; it will be shivered on the steps, but at the top of them a maiden holds out for him the sword that was fated to give Karadoc his death. He, knowing this, had entrusted it to the maiden, believing her to be true to him although he had taken her from the knight she loved. Within the battlemented wall of the Tower is the prison in which Gawain is confined. On the left of this building Lancelot is shown throwing the headless Karadoc into a black pit. Gawain climbs out at the same time.





PLATE XXXVIII, f. 155. The tourney in which Lancelot vanquished all comers until the arrival of Gawain and Yvain. Being checked by them he left the field full of chagrin and rides off bearing his lance and shield *gules a bend argent*. (In the text he throws down his shield, and Gawain and Yvain follow him with it, and the three friends are then made known to each other. Lancelot then leaves them and goes to Sorelois in search of Galeholt.) On the right of the picture Lancelot, in a red shirt, is getting out of bed, and he is shown in the same attire coming out of the door. (His nose bled owing to his sorrow at not finding Galeholt. He was seized with madness and roamed for months through the country. From the blood found in his bed it was thought he had killed himself. Galeholt heard of this and died shortly afterwards of sorrow.)

PLATE XXXIX, f. 158. Lancelot in disguise (he bears a shield, *gules, a lion rampant or*), undergoes the ignominy of being drawn in a cart by a dwarf on horseback, who has promised him that if he submits to this he will bring him within sight of Guinevere who has been captured by Meleagan, son of King Baudemagus of Gorre. They approach a castle and are followed by Gawain and his two squires, one bearing his heaume and lance, and the other his shield, which is here, *gu. two bends argent*. Gawain is also in search of the queen and does not recognize Lancelot in a position which, according to the conventions of knighthood, is a shameful one. The poem of *La Charrette* by Christien de Troyes opens with this incident, which gives its name to the third section of the Lancelot story often known as *Le livre de la Charrette*.

F. 161b. Lancelot arrives at an ancient house of religion, and is led by one of the monks into a cemetery in which are the tombs of twenty-four knights, one far richer than the others. He learns that it has been foretold that the deliverer of the subjects of King Arthur held captive in the land of Gorre, would be able to raise its heavy marble covering fixed with lead and cement. Lancelot determines to try, and raises it easily, disclosing a knight in full armour with a shield *or a cross gules*, and a sword by his side. This is Galahad, King of Wales and son of Joseph of Arimathea, from whom Wales (Gales) has its name, having previously been called Eclice. When Lancelot would replace the stone it remains suspended. The monk, who had been a knight before entering the monastery, holds Lancelot's shield which is here *azure a lion rampant or*.

F. 166. Lancelot on his way to rescue Guinevere crosses the Bridge of the Sword on all fours with his shield (*arg. two bends gu.*) over his back. His passage is barred by a youth holding two lions, against which his sword has no effect, whereupon he turns towards them the ring given him by the Lady of the Lake to be used against enchantments. They forthwith vanish, and Guinevere, who is watching with King Baudemagus from the top of the tower in which she is confined, recognizes the ring, and rejoices that the knight is Lancelot. On the right Lancelot is seen approaching Baudemagus who advances to meet him with three companions.

PLATE XL, f. 170. A knight, who subsequently proves to be Beor, brother of Lionel and cousin of Lancelot, arrives at Camelot shamefully drawn in a cart by a dwarf on horseback. King Arthur, who stands on the left with three of the companions, asks how he may be released. He replies, "By a knight of his own free will taking my place." No one consents to do this, and when he attempts to sit at table none will eat with him save the courteous Gawain who joins him outside the door. The knight thanks Gawain, insults the King, defies his companions, and departs with one of the King's horses. He is followed by Sagremor and other knights whom he vanquishes, taking their horses. The last to suffer is Keu, the seneschal, who is shown on the right of the picture being unhorsed. He here bears, *quarterly or and vert, each quarter charged with a human head*.

F. 180. King Agrippa had been besieged in his castle of Roche-Mabon by King Vandalon who declared that the former had killed his brother. Agrippa's daughter had poisoned the fountain from which the besiegers drank, and more than five hundred men died in consequence, and the siege had to be raised. Vandalon having learned that the lady had been the cause of his discomforture captured her, and, thinking death too small a vengeance, bound two iron bands round her body which tore her flesh. She was on her way by slow journeys to find an avenger at King Arthur's court, when Beor sought a night's lodging with her escort, and hearing her cries learnt her story and was led into her presence. After pledging himself to bear for a year and a day the shield of the brother of Vandalon, whom her father was accused of having killed, and to take vengeance on Vandalon, he was allowed to essay the breaking of the bands, and so released the lady. On the right of the picture she hands him the shield, which is represented as, *gules, two leopards passant arg.*

F. 185. As Lancelot leaves the forest of Sarpenic he meets a damsel in distress who informs him that the sister of Meleagan, by whose aid he had escaped from the tower in the marshes, was to be burnt at the stake in consequence on the following day unless someone arrived to deliver her. He parts from her and comes to a house of religion before the door of which four monks are taking the air after singing compline. They offer to entertain him, and he enters the church to pray before eating. He there sees a rich oratory containing a splendid tomb guarded by five knights. This tomb bears the inscription: *Ci gist Galeholt li filz à la belle jaïande des lontanines illes li sires de sorrelois qui por amor lancelet dou lac morut.* He is filled with grief on reading these words, and subsequently at the command of the Lady of the Lake he worsts the five knights, and sends the body by one of them to Dolorous Gard.

PLATE XLI, f. 187. Lancelot is seated at table in a green tent, with the sister of a certain knight, his host. A squire, the knight's brother, was serving them, when a knight with a red shield, Atramant by name, rode up, and seizing the squire, threw him over his saddle and rode off. The squire had slain Atramant's brother. Lancelot, whose arms and horse had also been carried off, rushed on foot to the rescue and met a knight with a black shield, who consented to let Lancelot take his horse and arms on condition that he should receive the same favour under similar circumstances from Lancelot, who speedily rescues the squire. Lancelot is shown riding very leisurely with his own shield and a companion knight. Atramant, with the squire thrown over his horse's neck, rides off with four companions no less leisurely.

F. 201. Gawain and his nine companions rescue a knight who is attacked by ten others. They observe with surprise that he carries two swords, and Gawain asks the reason. The knight, whose name is Eliezer, explains that one of the swords is that with which Joseph of Arimathea was smitten by a Saracen, on which occasion it broke in two, half of it being left in Joseph's body and subsequently drawn out. It had been foretold that the two parts would be united by him who was destined to accomplish the high adventures of the Holy Grail, and by no other. Gawain makes the attempt (as shown in the picture), but sorrowfully fails, as does each of his companions. They then separate and go in search of Lancelot.

F. 193. Beor in disguise, and bound by a vow made at the court

of King Brangoine, seeks to capture Queen Guinevere who is escorted by Keu, Sagremor, Dodinel, and Lancelot. He vanquishes the first three and is engaging Lancelot, when the latter is summoned by the dame who had directed him to the pavilion of Atramant (see f. 187), and in return had exacted a promise that he would follow her whenever summoned. At first she insists on his leaving the combat, but on Lancelot declaring that he will kill himself if he suffers such shame, she allows him to continue, and he follows her, after receiving a wound from Beor and leaving him prostrate on the field. Beor is shown three times in this picture: (1) seizing the bridle of the Queen's palfrey, (2) unhorsing Keu, (3) tilting with Lancelot. He bears a plain red shield. Beor is not recognized by his adversaries, nor does he recognize Lancelot.

PLATE XLII, f. 207. Gawain and Hector, having met after a tournament in which they took opposite sides, enter a cemetery in spite of a warning inscription on a tomb at the entrance, whence they see a tomb from which flames leap up to the height of a lance, surrounded by twelve other tombs, on each of which stands an upright sword. Gawain enters first, and the swords rise up of themselves and strike him, so that after vain efforts to reach the burning tomb he has the greatest difficulty in regaining the door with the blood spurting from his mouth, nose and ears. Hector follows his example and fares even worse. In this picture Gawain is shown as he takes leave of Hector to make the first attempt, and then Hector is depicted falling on one knee and receiving five of the swords on his shield and helmet. The tombs were those of Simeon and Canaan and of the twelve brothers killed by them.

F. 218. Guereher follows a knight, who rides off with a damsel, of whom he had obtained possession by threatening her mother that he would cast her in prison if she would not promise to give him whatever he might ask. On the right of the picture he slays the knight.

F. 223. Gaheriet comes upon his companion Brandelis, stripped almost naked and with his arms bound, in the hands of three knights. Three other knights are beating a lady, who cries pitifully for aid. After hesitating for a moment as to which party to attack, he rescues Brandelis, who tells his story. The six knights were the relations of a knight killed by Brandelis for love of the lady, who was rescued while they were speaking by another of the companions, Goswin de Strangot.



PLATE XLIII, f. 231b. Lancelot conducted by the old woman comes to a pleasant meadow, and finds sitting by a stream under two sycamores a knight and his sister, *qui avoient estendue un blanche touaille suz l'erbe vert et manjoient illuec moult envoisiement. Et quant Lancelot aproche si se drescent encontre lui. Et dient que bien soit il venuz. Si le font descendre por mangier. Et quant Lancelot eut osté son hiaume si leve ses mains et s'asiet. Et il avoit eut chaut si fu vermaus, et fu de toutes biautéz si bien garniz que nuz plus biax ne poist estre qu'il estoit.* The lady falls in love with the newcomer as they picnic together; and he, being hot, fills a large silver cup with water from the spring and drinks it off, and then faints with pain. At the same time two vipers issue from the spring, and it is clear that their venom has poisoned it. The dame is full of lamentation, and the knight bids his sister, who is skilled in simples, to exert her power. She picks various herbs and cuts them with Lancelot's sword, and mixes them with *triacle*, and gives him some, but his legs were already swollen to the size of a man's waist. On the right of the picture she and the dame are shown watching Lancelot's couch.

F. 239. The tourney held at the castle of La Harpe between the parties of King Baudemagus and the King of Norgalles. Lancelot comes at the request of the daughter of the former king to aid her father's side, which had been vanquished at the previous contest, and carries all before him. (He bears white arms and is shown four times in the picture riding from the left). Mordred, Mador, and Galehodin, son of Galeholt, to whom the victory of the King of Norgalles had been due at the previous assembly, then attack Lancelot, who overthrows all three. In the picture Mordred bears the arms of his brother Gawain, Mador a gold tower on a red field, and Galehodin has a white shield like Lancelot's. On either side are raised stands from which the ladies of the two parties survey the encounter. *Et tez estoit lors la coustume que les dames et les damoiselles aloient lors au tornoiemens de ij liues ou de iij, et tuit li chevalier errant qui suivoient les tornoiemens, i amenoient lor amies et lor damoiselles por veoir les biaux copz des bonz chevalierz et por ce i faisoit on les loges drecier.*

F. 241. Lancelot on leaving the tourney of La Harpe meets a lady, who leads him to the castle of Corbenic, promising to show him great marvels. He is taken to a cemetery and shown a rich tomb, engraved with the inscription: *Ceste tombe ne sera levée devant que li serpens i metera la main dont li grans lyonz iscera. Mais cil le levera ligierement. Et lors sera enjandrez li lyon en la belle fille au Roi de la*

*terre forraine.* The serpent is Lancelot, the lion his son, Galahad. Lancelot sets a hand to the wider end of the tomb and lifts the lid *assez ligierement et il resgarde et voit desous le plus grant serpent et le plus hideus et le plus felon par semblant dont il oist onques mais parler.* The dragon (the mediaeval serpent is usually a dragon), vomits fire, but Lancelot, still bearing a white shield, overcomes it. His companions, who had fled to the battlements, receive with him great joy and the ringing of all the bells of the castle.

PLATE XLIV, f. 250. Beor, bearing a shield *az. a lion rampt. or* (instead of his proper arms *argt. a lion rampt. gu., over all a label of five points az.*) comes to a hermitage which had been raised by his father, King Beor, on the spot on which he had vanquished his enemy, King Cerces, in single combat. The hermit had been a knight at his father's court, and as they sit at table he describes some incidents at the baptism of Lancelot.

F. 253b. Lancelot ends the enchantment of the Lost Forest and the magic chessboard is brought to him. The pieces are of gold and silver, and they move of their own accord, and hitherto no one has been able to win a game. Lancelot plays and wins. The chessboard is declared his. He sends it as a gift to the queen, who is sitting with Arthur when it arrives. The queen, *qui plus en seit que ne font tuit cil de ceanz*, plays her best with it, but is beaten.

F. 256. Lancelot is seized after a valorous defence by a knight and his companions, and after being brutally beaten is cast into a pit full of vipers from which he is rescued by the knight's daughter. He overcomes and kills his capturers and rides away with the lady, although much enfeebled by the venom of the vipers. They hear cries and come upon a knight dragging a naked damsel by the hair. Lancelot summons him to release her, and the knight replies by cutting off her head. Lancelot follows him, and after a long chase reduces him to submission and spares his life on condition that he shall carry the head and body of the woman to King Arthur's court and confess his crime to the queen, and if she spares his life he is to go to the King of Norgalles and thence to King Baudemagus, and if all three allow him to go free his penance will be ended.

PLATE XLV, f. 262. The tourney at Camalot. Lancelot having been maligned by some of the knights of the round table, receives a secret message from Guinevere to take the side of King Baudemagus

against them. He bears a plain red shield, so that he may not be recognized, and overthrows all his opponents until he comes to where the queen is watching his exploits with her ladies. *Et li lieve sa teste et la regarde. Si la voit si bele et tant avenanz entre les autres comme celle qui estoit la plus belle rienz du siecle. Si en devint tant durement esbahis quil ne seït se il dort ou il veille, ni se il est nuis ou jors, ou sil est a piet ou a cheval. Si li est tous li cuers faillis. Si que lespée li chiet de la main, et s'apuie a larcon de la selle devant.* Baudemagus throws his arms round him as he is about to fall in a swoon and carries him out of the *melée* to a wood, where he sleeps and recovers. In this picture Lancelot is twice shown in the encounter on the right, and is again shown on the left supported by the king. Guinevere points to him from the battlements of a tower from which she and her maidens watch the combat.

The picture of the great Camalot Tournament, when Lancelot grows faint at the sight of the Queen, is a fitting end to the thirty-nine larger miniatures which adorn this fine book, all as bright and fresh as when first painted, somewhere in French Flanders, some six hundred years ago.

On PLATE XLV are given half a dozen specimens of the initials, some 136 in number, which are, in the words of Mr. Cockerell, "drawn with much delicacy and spirit." He made a careful examination of similar MSS. in the British Museum and the Public Libraries of France, and found that the thirty-nine larger pictures "surpass in beauty and in the romantic qualities befitting the story" all that have come under his observation. "The style," he says, "like that of the writing, denotes an origin in the north-east of France, which seems to have been, rather than Paris, the source of the greater part of the manuscript romances that were produced in such numbers between 1280 and 1350."

#### PLATES XLVI TO XLIX (No. CII CATALOGUE OF MSS., FOURTH SERIES).

THE Epistolar of the Sainte Chapelle, Paris, is one of the sixteen manuscripts which are known to have issued from the studio of Jean Pucelle. Three of them are in the Bibliothèque Nationale at

Paris, viz.: A Bible written by Robert de Billing, the Procès de Robert, Comte d'Artois, and the Belleville Breviary. One, the Breviary of Jeanne d'Evreux is at Chantilly; another, the Heures de Blanche de France, is at the Vatican. The Arsenal Library at Paris contains one, a Missal, and five others are or were in private collections in France.

In England we have the remaining five: (a) The Breviary of Mary of Valence, Countess of Pembroke, which is in the University Library at Cambridge; (b) The Hours of Blanche of Burgundy, a large portion of which was burnt at Turin. The remaining fragment is in the library of the R. C. Bishop of Portsmouth, and its pages have been reproduced in facsimile by the present writer (London, 1910), with a commentary by Dom P. Blanchard. The 14th and 15th have been already described in my catalogues; No. 75, the Hours of Jeanne II, Queen of Navarre, and No. LXXXVI, the Hours of Yolande of Flanders, more fully described in a monograph by Mr. Cockerell with facsimiles of the important pages.

The 16th of this remarkable series is the present Epistolar, of which these four plates give us four pages, a good deal reduced in size to fit this volume.

PLATE XLVI, f. 1, with which the service for Advent opens, gives us, in an initial F, St. Paul preaching to a small congregation, one of whom is slumbering peacefully. I suppose he is intended to represent Eutychus, and that the Apostle is indicating to him the probability of his future fate.

PLATE XLVIII, f. 116b, shows us two more initial F's: those for Trinity Sunday and the Feast of Corpus Christi, which sufficiently explain themselves.

PLATE XLVIII A. Five more initials from different pages illustrating the services for Christmas, Epiphany, Easter, Ascension, and Pentecost.

PLATES XLVII, f. 89 and XLIX, f. 119, show two pages with no picture, but with penwork of extraordinary merit and originality, the best specimens of pen-ornamentation with which I am acquainted.

The diminished size of the facsimiles and the too faint interpretation of the red ink of the rubrics are drawbacks to the success of these otherwise excellent collotypes.



PLATES L TO LII (No. LXXV, CATALOGUE OF MSS.  
THIRD SERIES).

THIS fine fourteenth century Bible Historiale has on the lower margin of f. 243, pencilled very faintly, "Ceste byble est Mad. la Contesse de Vallois" in a fourteenth century hand. Now there are several ladies who bore the name of Countess of Valois within the limits of the dates. One of these is Valentine Visconti, daughter of Jean Galeas Visconti, Duke of Milan, and grand-daughter of John, King of France. Monsieur Delisle preferred, as the following letter shows, Blanche de France, who was so called from the date of her husband's death in 1375 to her own death in 1392.

*J'hésite à attribuer la Bible 110 du fonds Barrois à Valentine de Milan. Ne serait-il pas possible de l'attribuer à Blanche de France, veuve de Philippe (fils du roi Philippe de Valois), laquelle conserva le titre de Comtesse de Valois jusqu'à sa mort en 1392 ?*

11 Juin 1903.

When he wrote the above M. Delisle was seventy-six years old. He died in 1910, an irreparable loss to bibliography.

PLATE L, f. 1, is occupied by the first page of the prologue to the Bible. The picture is  $5\frac{1}{8}$  inches high by  $8\frac{3}{4}$  broad. In the first compartment is the Deity with a globe and compasses; in the second he strikes the globe with a hammer (a rather unusual treatment of the subject). The other six pictures explain themselves.

PLATE LI, f. 254b, contains the initial for Ecclesiastes, Solomon reading, and (f. 373) that for Maccabees II, the death of Helyodorus.

PLATE LII, f. 381, is the first page of the Psalms, and shows David with his sling about to slay Goliath, and King David crowned playing on his harp.

This manuscript, though the first large picture has been somewhat restored and though several folios are missing, is a fine example of the Bible Historiale of Petrus Comestor, in the French version of Guiart des Moulins. It is interesting to compare this Bible Historiale with the volume of the Bible Française of a hundred years earlier (PLATES I, II,

and III) and with the Bible Historiale of the Duc de Berri (PLATES IV and V of Vol. 5 of my illustrations). The Bible of the Countess of Valois certainly has an earlier look than that of the Duc de Berri.

PLATE LIII (NO. CIV, CATALOGUE OF MSS. FOURTH SERIES).

IN my catalogue I have given no elaborate notice of this historic manuscript because I have already issued an exhaustive account of it in a separate volume ("Illustrations from the Life of Bertrand Duguesclin, by Jean Cuvelier, from a Manuscript of about 1400 A.D.," London 1909). For the same reason I give here only one Plate with the two first of the thirteen miniatures which adorn the MS., I quote from the volume mentioned the passages relating to these two miniatures.

F. 1. This picture represents the King on his throne, presumably Charles V, whose reign began in 1380 and lasted twenty-two years after the date (c. 1400) of the writing of this book. The King is represented as a young man with a youthful beard. He is seated, crowned, under a canopy and receives the book, evidently a heavy one, from a kneeling cleric, Cuvelier of course, who offers it with both hands. Six courtiers, three on either side, attend the King. Two of them have boots of the long pointed type then fashionable; they seem to have been about eighteen inches long, and indicate that the knights rode more than they walked. This, like the other miniature, is painted in grisaille.

The "Life" begins by recording the birth of Bertrand and how his father and mother lived at Brittany, six leagues from Rennes, near the village of Bron *ou il y a Chastel grant*. His father was a poor knight of good family, his mother a *moult gintilz dame et de moult bel semblant*.

*Mais l'enfant dont je dis et dont je vous vois parlant  
Je crois qu'il nust si loy de Rennes à Dinant.*

But the boy that I tell of, the little Bertrand,  
Was the ugliest boy between Rennes and Dinant.

This ugliness (*loy* is old French for *laid*) was his characteristic all his life, witness the portrait printed here, from an old translation of his life written in prose in the year 1387 at the request of *Messire Jean d'Estouteville Capitaine de Vernon sur Seine*, and published by *Messire*

*Claude Menard Conseiller du Roy et Lieutenant en la Prevosté d'Angers.* This new edition of the work *in prose* written in 1387 was doubtless in the main taken from Cuvelier's life of him in verse. It was printed in Paris in 1618 en la boutique de Nivelles, chez Sebastien Cramoisy Rue St. Jacques aux Cicognes.

The first gleam of hope that interrupted the gloom of his miserable childhood was occasioned by the visit of a certain nun to his father's château. She found the mother sitting at table in the hall, her two younger sons being placed beside her while Bertrand sat on a little stool apart with the servants. The nun who, we are told, was a converted Jewess, *Juisve avait este en sa reynacion*, had been summoned



to prescribe for some ailment of my lady. But instead of prescribing, after making her reverence, she looks round, and spying the little ugly Bertrand, she at once addresses him and gives him her blessing, and prophecies his glorious future, and how all France will come to honour him.

After this we may suppose he was better treated; but he went on getting into all sorts of scrapes, and finally ran away from home to an uncle and aunt who lived at Rennes. It is while he is with them that the first great event of his life occurs. Cuvelier tells the story in a

charmingly simple manner, and it is illustrated in this manuscript by the first of the series of fourteen small miniatures. There was a great tournament held at Rennes in the year 1338. All the chivalry of Brittany was there.

*Joustent cil chevalier de grande randonnée  
Est cil bon escuier de Bretagne la lée.*

Every knight of renown at those jousts you might see  
Every stout squire came pricking from broad Brittany.

And again

*De Bretons Bretonnans fu grande la levée.*

So that all Brittany, the level tracts adjoining Normandy and the Celtic fringe from the fiords that border the Atlantic, was represented, and the cause of all this gathering was the marriage of Jeanne, Countess of Penthièvre with Charles of Chatillon, Count of Blois, which led to the War of Succession that soon after broke out between the partisans of Jean de Montfort and Charles of Blois, the bridegroom, the bone of contention being the Duchy of Brittany, and the future hero of the war being the obscure youth, who for lack of arms and a horse, could take no part in the tournament. He, poor fellow, wandered about the streets of Rennes, lamenting and disconsolate. Were he but equipped he would enter the lists and get honour and applause, as Cuvelier puts it:

More than Roland who perished at Ronceval,  
Or Gauvain, or Arthur, or Percival.

Happily, just then, he meets a squire, his cousin, returning from the tournament, tired out with his exertions, and beseeches him to lend his horse and armour. The friendly cousin promptly consents and helps him to don his armour. He then enters the lists, visor down, and fourteen times he tilts with success. The fifteenth time he is unhelmed in his turn, and his father and all the company see, with astonishment, that the despised and ugly youth is now a valorous and skilful knight. In the animated picture which represents the scene, the opposing knight's spear is on the point of thrusting back Bertrand's helmet. His father, recognizable by the crest on his shield, a double-headed eagle, is just behind Bertrand. Five other knights, each, like Bertrand, wearing an enormous fancy helmet, are charging on their white or black steeds, while trumpeters, two on either side, blow lustily to encourage the combatants.





The coat of arms which is given under the picture of the tournament belonged to the de Craon family, the original owner of the book having been probably Pierre de Craon, who followed the Duke of Anjou in his expedition to Naples (1384), but was better known as the would-be assassin of the Constable Olivier de Clisson in 1392.

An interesting testimony to the great reputation of Duguesclin is given by the miniature of "Les Neuf Preux," with Duguesclin added,



LES NEUF PREUX WITH DUGUESCLIN ADDED.

From a MS. in the Imperial Library at Vienna, No. 2577, f. 1.

which is found in a manuscript written in the fifteenth century by Sebastien Mamerot for Louis de Laval, and now in the Imperial Library of Vienna.

PLATES LIV TO LXI (No. XCI CATALOGUE OF MSS., THIRD SERIES).

BOCCACCIO'S *Des Cas des Nobles Hommes et Femmes* in the translation of Laurent de Premierfait, finished by him in 1409, was probably the most popular historical work with French readers in the fifteenth century. It is believed that the arms with which the nine picture pages of this volume are adorned are those of Marie d'Ailly, when she was the widow of Antoine Rolin, second son of Nicolas Rolin, Chancellor of Burgundy, whose portrait is preserved in the beautiful



THE HOTEL DIEU AT BEAUNE, NEAR DIJON.

Rolin en fondant cet hospice le dota richement et cette richesse s'accrut encore par les libéralités de sa veuve, Guigonne de Salins, deuxième femme du Chancelier, qui s'y retira et consacra aux malades les loisirs de son opulente viduité.—“Nouvelle Biographie Générale,” vol. 42, p. 564.

hospital founded by him in Beaune, which is still managed by nuns and has been so managed through all the vicissitudes of French history, ever since its foundation in the sixteenth century. I please myself in thinking that the arms have been altered from those of Nicolas himself, whose wealth was almost fabulous, and of whom Louis XI said that it was no wonder he built a Hotel Dieu for the poor as no man had ever made so many men poor as the Chancellor of Burgundy.

To come now to the miniatures. On f. 1 is a small picture of



Boccaccio reading in his library, which is spacious and, for the Middle Ages, comfortable.



BOCCACCIO IN HIS LIBRARY.

PLATE LIV, f. 3, contains four subjects from the Book of Genesis, ending with the murder of Abel, which sufficiently explain themselves.

PLATE LV, f. 35b. Book 2. This picture is divided horizontally into two sections, in each of which there are two subjects. Below, on the left, Saul, a young man in a blue coat, is seated at a long dinner table, under a pink canopy. Samuel anoints his head with oil from a flask, and a servant in a yellow and blue jerkin advances with a shoulder of mutton on a plate. On the right, Saul, who seems still tormented by an evil spirit, appears to Boccaccio, who has rather a deprecating expression. Saul is now bearded and wears a crown over a cap of maintenance and carries a sceptre. Above, on the left, is a hand to hand battle between the Jews and the Philistines; in the background, water with islands and a castle. On the right, David, returning

with the head of Goliath on his sword, is met at the entrance of Jerusalem by Saul and a company of men and women, one of the latter playing a triangle.

PLATE LVI, f. 65b. Book 3. This picture illustrates various scenes in a Fable of Poverty and Fortune told to Boccaccio when he was a student at Naples by the Genoese astronomer Andalone del Nero, and recounted at length in Chapter I. In a green landscape with trees, a mountain and a moated castle, Poverty sits at a meeting of cross roads and is jeered at by Fortune, who approaches crowned, with three attendants in tall head-dresses. On the right Poverty and Fortune wrestle together. Below, Fortune lies worsted, and Poverty kneels upon her and exacts as a forfeit that Fortune should tie Misfortune to a pillar wherever encountered. Above, Poverty and Fortune are tying Misfortune, a man in a blue jerkin, showing, like Poverty's gown, many rents, to a pillar. Below, on the left, Boccaccio meets Poverty and Fortune arm in arm and is prompted to tell the stories related in the subsequent chapters.

PLATE LVII, f. 102. Book 4. Boccaccio's study, shown in section, where he is writing at a desk and looks up towards a company of kings and nobles who are some of the unfortunate ones of whom he is about to write. In the middle of the study there is a curious screw lectern with many books. Outside the building the Gauls of Sens, some on horseback and others on foot with scaling ladders, are attacking Rome. Two of the knights bear blue pennons charged with the triple fleur-de-lis of France. This illustrates Chapter II which deals with the history of Marcus Manlius.

PLATE LVIII, 137b. Book 5. A paved courtyard inclosed by a gray battlemented wall. Boccaccio sits at a carved desk in a sort of summer house; in his presence stand *Seleucus et Antiocus jadis roys de asie et de surie plorans pour leurs infortunes et accusans lun l'autre pour leurs desloyantes mesles en une tresgrant compaignie de autres mescheans nobles hommes*. The two kings set their case before Boccaccio; a third king and three nobles accompany them, followed by a queen, probably Berenice, who clasps her hands in an attitude of grief. Beyond the wall is a landscape where Antiochus is seen meeting his death at the hands of three robbers, and Seleuchus falls with his horse and dies.



PLATE LVIX, f. 170. Book 6. An illustration of Chapter I which describes at great length a discussion between Boccaccio and Dame Fortune. In a loggia, paved with green tiles, Boccaccio sits writing; he raises his hand as he replies to Fortune, a richly attired lady with light fluffed-out hair; behind her is her wheel. A man in poor attire is mounting, above him is another richly clad, on the top sits a king. From the other side of the wheel a man is falling, while another has fallen and lies bleeding on the pavement. Behind Boccaccio and Fortune is a group of five men, whom the text shows to be Marius, Mithridates, Herod King of Parthia, Pompey and Cicero, to whose several fates Fortune calls attention. In the landscape, seen through a wide arch, the deaths of Pompey and Cicero are depicted.

PLATE LX, f. 206b. Book 7. This is a particularly interesting picture because it is a forgery (and a very good one), inserted in the place of a page that had been cut out, possibly because it was one of the best of the originals. In it Boccaccio is listening to the woes of Anthony (son of Mark Anthony), Caesareus (son of Caesar and Cleopatra), Julia (daughter of Octavian), her son Agrippa, Cassius, Gallus and (?) Cleopatra. In the landscape background Octavian orders the deaths of Anthony, who clings to an image of Caesar, and of Caesareus, and the blinding of Gallus.

PLATE LXI, f. 232b. Book 8. In the first chapter Boccaccio describes his resting after finishing the seventh book, and how his master Petrarch came to him and admonished him. He is here seen fully clad, sleeping on a large bed, with blue coverlet and pink tester. Petrarch stands in the foreground and raises his hand towards a group of men, prominent among whom are Caesar, Charlemagne, Peter, and Paul who are mentioned in his discourse. Above the group is an opening in the wall through which Boccaccio is again seen with a company including four emperors and an empress.

PLATE LXII, f. 266b. Book 9. A grassy, open space with buildings, and in the distance a river and a walled city. Above, on the right, Boccaccio sits in a small alcove and listens to the woes of Queen Brunehaut, whose apparition stands before him with clasped hands. In the foreground her death is represented; she is being torn asunder by four horses attached by ropes to her arms and legs and urged on by

two men. Under a canopy in a recess of a stone building are her judges; on a step leading to their bench is a crown on a cushion. A crowd of the populace enters from the background between the judges and a market cross; the foremost of these interviews a young prince, who is probably intended for Clotaire II.

PLATES LXIII TO LXXII (No. XCVIII CATALOGUE OF  
MSS. FOURTH SERIES).

THESE *Chroniques de Normandie* are contained in a bulky volume originally prepared, as is shown by the coat of arms, in the initial "P" on f. 1, for Philippe de Crèvecœur, a great Burgundian nobleman brought up in the Court of Charles the Bold and a combatant in all his battles from Monthéri in 1465 to Nancy, where the Duke was killed, in 1476. He then took service with Louis XI, became Marshal of France in 1483, and died at Lyons in 1494 when following Charles VIII in his campaign against Naples. The Emperor Maximilian deprived him of his Order of the Golden Fleece in 1481, and the order is omitted in his arms on f. 1 which display a shield *Gules three Chevrons or*, the first chevron charged with a crescent azure, with for crest two arms holding a cloven heart from which fall drops of blood. The date of the MS. is therefore in all probability after 1481. "They have bright armour," says Isabelle (in "Quentin Durward"), they must be Burgundians. . . ." A moment after she exclaimed, looking at the pennons, "I know the cloven heart which it displays. It is the banner of the Count of Crèvecœur, a noble Burgundian. To him I will surrender myself."

Turning now to the Plates illustrating these Chronicles of Normandy, I have first to notice No. LXIII, which is enlarged from a miniature in a *MS. des Fontaines*, which was presented to the Corporation of Rouen in 1526. It probably represents the city as it appeared at the moment (subsequent to 1481) when our MS. was written. In it anyone familiar with the great modern capital of Normandy will recognize the hill of St. Catherine on the right, whereon now stands the colossal statue of St. Jeanne d'Arc, the various churches of the city, and the ancient Castle where the Maid was imprisoned and condemned to be burnt.

On PLATE LXIV f. 1, we have in the distance Duke Rollo's landing at Jumièges, where he touched before proceeding to Rouen, and in the foreground of the same miniature his reception at the Porte St. Martin, at the south end of the fortifications of the city at some distance below the bridge, and at the spot where the *Viel Palais* is marked in a portrait plan of Rouen besieged by Charles IX, now in the Public Library of Rouen.

PLATE LXV contains two pictures. (a) f. 24b. Depicting the marriage of Duke Rollo to the daughter of Charles the Simple, King of France. It is rich in architecture and costume, the King of France standing an erect figure behind the Duke.

(b) f. 35b. The murder of Duke William Longsword. The Duke, on a white charger, rides out of the City of Amiens, at the head of a company of men. On the right of the picture he is again seen being rowed by his men across the Somme to an island at Picquigny, on which he is shown for the third time in conference with Count Arnold of Flanders who, under a plea of sickness, sits on a throne at the entrance of his tent. When the interview was ended the Duke entered a boat alone and his companions returned in another. He was, however, called back, and, fearing no treason, was set upon and killed. The assassination is depicted behind the scene of the interview. The empty skiff is in the river.

PLATE LXVI. (a) f. 74. Duke Richard the Fearless superintends the rebuilding, on a grander scale, of the Church at the Abbey of Fécamp. In the background a man destroys the old church, which was not so high as the refectory.

(b) f. 88. The death of Duke Richard II. He is shown on the right being carried to the Abbey of Fécamp; on the left through the door of the Chapter-house he is seen undergoing discipline at the hands of a monk. In the centre he lies in bed with a group of courtiers standing beside him.

PLATE LXVII. (a) f. 89. Duke Richard III attacks the castle of Falaise which his brother Robert had seized in spite of his having received from Richard large estates. The defenders of the castle are riding out on the right side while Richard and his followers enter through the main gate. In the distant background two men are seated opposite each other at a table; this is perhaps Duke Robert playing chess.

(b) f. 101. Duke Robert, stricken with sickness and unable to walk, is being carried in a litter by Ethiopians to Jerusalem, which is seen in the background. In the foreground a Norman pilgrim accosts the Duke and asks whether he has any message for his countrymen. "Tell them," he replies, "that you have seen me being carried by devils into Paradise." Outside the gates of Jerusalem the Duke finds many shiploads of pilgrims who cannot afford to pay the toll of a besant exacted by the inhabitants from all who enter. The Duke paid for them all *et puis y entra à grant honneur*.

PLATE LXVIII. (a) f. 138b. The deathbed of Edward the Confessor, whose crown lies on his pillow. A group of courtiers beg the dying King to name Harold, who is prominent among them, as his successor. On the right Harold kneels and is crowned by a bishop who sits enthroned under a green canopy, with groups of courtiers on either side.

(b) f. 155b. The Battle of Hastings. An encounter between two bodies of armed knights. In the background two of the Conqueror's vessels in a haven.

PLATE LXIX, f. 160b. A larger and more elaborate picture of the Battle of Hastings. The tents of the rival combatants are shown, and in the distance there is a castle. On the left some archers shoot at the knights, one of whom in the foreground, lying transfixed by an arrow, is perhaps intended for Harold.

PLATE LXX. (a) f. 167. The recognition by sorrowing relatives of the dead on the battlefield. Four monks carry the body of Harold to Waltham Abbey for interment. On the left the victorious Normans issue from their pavilions.

(b) f. 176. The funeral of William the Conqueror in the *Abbaye aux Hommes* at Caen. Two rows of mourners holding candles stand beside the coffin which is covered with a blue pall on which are the arms of France modern quartering England, *i.e.*, the English arms of the period of the book. On the left a man forbids the obsequies, claiming that the Abbey stood on ground wrongfully seized from him by William. In the background two altars with officiating priests, and a cloister in which a monk is walking. On the right William Rufus kneels and is crowned by Lanfranc, who sits under a green canopy.



PLATE LXXI. (*a*) f. 186. William Rufus and his courtiers set out on horseback from Winchester to hunt in the New Forest. On the left among the thick leaves the hunters are seen with the King's horse prancing riderless, and the King lying transfixed by an arrow. In the background his brother, Henry I, who had gone to a cottage to get a new bowstring, is told of the event by an old woman.

(*b*) f. 244b. The death of Richard Coeur-de-Lion at the siege of the Castle of Chalus. Richard, who wears a gold doublet over his armour, arrives with his company in three ships. In the background is the castle, near which the King is again seen with the arrow of Bertrand de Gourdon in his shoulder. He is depicted a third time being led by two knights to his pavilion.

PLATE LXXII, f. 213b. The Battle of Le Mans between Henry II, King of England, and Philippe-Auguste. In the background ships full of armed men, and the burning city of Le Mans.

PLATE LXXIII (No. 24, CATALOGUE OF MSS. FIRST SERIES).

**I**N this plate are contained specimens from two Italian MSS. of good artistic execution, but holding their position in my Hundred chiefly on account of the excellence of the script and the circumstance that in each of them not only the date but the name of the writer is given, as also those of the Florentine gentlemen for whom the volumes were executed.

F. 13 of MS. 24 has a full border, with cupids, etc., painted in a style peculiar to the work of the Neapolitan miniaturists of the period. There is a picture of the Virgin and Child in the initial D, and there is below a shield containing the arms of Joachinus Guasconus of Florence. Another Book of Hours, now in the Fitzwilliam Museum at Cambridge (No. 153), was executed by the same scribe and artist for Lorenzo Strozzi in 1478. In each of these volumes the colophon is written in one of those perfect scripts that the early Italian printers so successfully imitated, but the writer, as may be read on f. 175b, gives a little more detail to Guasconus in 1477 than he did to Lorenzo Strozzi in the following year. He states that he wrote the book while a Bachelor of the University of Naples, during the reign of King Ferdinand, in the year 1477, on the 23rd day (of June), the Vigil of

Saint John the Baptist, in the 13th hour, a happy time of Tranquillity and Peace. We are grateful for these details but cannot fail to contrast them with the almost universal self-suppression of the scribes in the MSS. of France, England, and the Low countries in the earlier centuries. I suppose the change may be due to the absence of conventual control and the growth of individualism under the influence of the Italian renaissance.

The same remarks are to a great extent true of the second of the two volumes illustrated on PLATE LXXIII (No. LXXVIII in Catalogue of MSS. Third Series, f. 15). It is remarkable for the exquisite writing, the work of the famous calligrapher, Antonio Sinibaldi, of Florence, who concludes the volume on f. 240 with the following pleasant colophon, "Scripto per Agostino Biliotti da Antonio Sinibaldi gratis et amore anno Domini MCCCCLXXXV." According to Monsieur Delisle about twenty-two volumes exist which are known to have been written by Sinibaldi, five of them, like the present volume, being dated 1485, the year in which his friend Biliotti was one of the Priori and also Gonfalonier of Justice. Like his more famous ancestor, Ivo Biliotti, Agostino was descended from a certain Simone Volperelli (*circa* A.D. 1200), which accounts for the figure of a fox (*volpe*) which we find in his arms on f. 15 *gules of a chief argent passant of the first*. I have compared this opening page with a MS. (Latin 16839, in the Bibliothèque Nationale), of B. Hieronymus in Psalmos, and have no doubt but that both the opening pages are by the hand of Attavanti, to whom that in the Hieronymus has been ascribed with certainty. If this be so, we have combined in this small volume the script of Sinibaldi and the painting of Attavanti, both supreme artists in their different departments of MS. art.

PLATES LXXIV TO LXXVIII (No. 93, CATALOGUE OF MSS.  
SECOND SERIES).

THESE five plates contain ten pages from a famous Book of Hours, once the property of the Marquis of Blandford and subsequently one of the brightest gems in the Collection of Lord Ashburnham. Little is known of its provenance in its earlier days, and little need be said about the pictures, which for the most part explain themselves. As a specimen of tasteful and laborious ornamentation it

is worth close study with a magnifying glass. Comm: G. Biagi, of the Laurentian Library, considers the miniatures to be the work of Antonio del Cherico; others have suggested Attavanti. The whole effect can be better judged from the ten pages photographed than is usual in the case of illuminations where the colouring is gaudier and the detail less elaborate.

Probably PLATE LXXV, with the raising of Lazarus and of Jairus's daughter, is among the most admirable. But all, in their way, are, if not *chefs-d'œuvres* of art, at all events wonderful *tours de force* for their dexterity and elaborate beauty. One on PLATE LXXVII is on rather a larger scale than the rest, and in it the foreground of pebbles and grass has been particularly admired. F. 204, with a kneeling figure of David penitent, in a capital D, and David in a pit below, is the opening page of the Penitential Psalms. In the top corners of this page are two busts which may be those of the bride and bridegroom for whom the beautiful book was made. On f. 232 the youthful Virgin mounts the steps leading to the Temple.

The binding is of purple velvet, with the crest and coronet of the Marquis of Blandford, for whom it was bound early in the nineteenth century.

#### PLATES LXXIX TO LXXXVIII (No. XCIII CATALOGUE, MSS. THIRD SERIES).

THE volume which these ten plates so beautifully illustrate was formerly known as the "Albani" Horæ, and was bought from Prince Albani at Rome by James Dennistoun, Esq., in 1838. He sold it to Lord Ashburnham in 1847, and I acquired it from Lord Ashburnham's son in 1897. It was not without difficulty that Mr. Dennistoun smuggled his precious purchase out of the City of Rome, and he even incurred some risk of imprisonment by the Papal authorities. His interpretation of the Coat of Arms on f. 16 and the four initials B.P.G.I., which accompany them, was that they refer to Giovanni di Pierantonio Baroncelli. This far-fetched interpretation, which is found in the notice of the MS. in Lord Ashburnham's Catalogue (where it is numbered LXIII), and in the notice of the facsimile of f. 15b published by the British Museum (Section II, PLATE 38), has been superseded by the discovery that the arms are

those of the Ghislieri family of Bologna and the individual member of that family who owned the MS. was Buonaparte Ghislieri who was a Senator of his City in 1522.

However this may be, Mr. Dennistoun's reputation as an authority on all subjects connected with Central Italy is so high that I think it worth while to print *in extenso* his account of the acquisition of the MS. which he gave Lord Asburnham in 1847.

*"Notice of the Albani Missal belonging to the Right Honble.  
the Earl of Ashburnham.*

"This beautiful MS. is a small quarto volume with a very remarkable cinquecento binding, and though usually called a Missal is properly an Office Book containing nine *Officia* and rituals of the Romish Church. As no description of its illuminations is here proposed, it may be enough to say that they belong to the best period of Italian Art—that their taste and perfection are not excelled by any other MS. of that golden age which has as yet been discovered—and that it contains five great miniatures, each of which is a *chef-d'œuvre* by one of the greatest painters of the time. Although every ornament is exquisite, the importance of this volume chiefly depends upon these five pages. The first of them, representing the Presepio, is signed by AMICUS BONONIENSIS, Amico Aspertini of Bologna, the first scholar of Francesco Francia, whose other known works are now reduced to the frescoes in a dilapidated chapel of S. Frediano at Lucca, and an altar-piece in the Pinacotheca of his native town. The estimation in which he was held is attested by the very curious details of Vasari and Baldinucci, a glance at which will probably convince any connoisseur that the decorations of the Albani Missal have been planned and in a great measure executed by this wayward and eccentric genius.

"The next great miniature represents the Annunciation, and has been attributed with much probability to Lorenzo da Credi, whose small works in the Florence Gallery it essentially resembles.

"The third of these pages contains the royal harper of Israel in a moment of inspiration. The opinion of Professor Fidenza of the Brera Gallery, and of other excellent judges in Italy, has pronounced this an undoubted work of Francesco Francia, the Master of Aspertini, and their suffrages are confirmed by comparing it with one of the heads in his altar picture in our National Gallery.

"St. Jerome in the next of the series must be from the pencil of





one of the happiest followers of Perugino. The last of them has treated the martyrdom of St. Sebastian with a poetry and grace new even to that favourite subject, and is probably the finest miniature in existence in point of artistic grandeur and beauty, as well as in historic importance. No other is known from the hand of Perugino, who has here left his signature PETRUS PRUSINUS PINXIT.

“It may be remarked that these miniatures are all unique productions in that style of the four painters to whom they have been brought home; and as no name but that of Raffaele stood higher than theirs, the value and high pretensions of this MS. may be understood even by those whose experience affords them no test of its merit. The opinion of Professor Fidanza is probably well founded, that Aspertini having been employed ‘to furnish forth’ the volume, distributed four of its most important pages to these great men, reserving for himself the fifth, on which he bestowed his best efforts in his favourite manner.

“The patron for whose gratification these most unusual exertions were made may be ascertained from internal evidence of the book. Among the exquisite medallions which illustrate the Kalendar, the month of July presents to us a portrait in profile, all the others being occupied by saints. His dress is that of a Florentine gentleman of 1500—his hand grasps the baton of Gonfaloniere—and a coronet and initials A.S. are embroidered on his shoulder.

“The arms—*or, three bends Gules*—which are found conspicuous in the title page of unique beauty, and are repeated in the miniature of the Annunciation,—belonged to the Bandini Baroncelli, one of the most illustrious families of Florence, where they filled many state offices from the eleventh to the sixteenth century. Pierantonio Baroncelli, the attached friend of Lorenzo de’ Medici, the companion of his elegant studies, and his associate in the cares and dignities of Governments, died in 1499, leaving by Maria Bonciani three children, Francesco, Giovanni and Margherita. Francesco married about 1512 Ginevra, daughter of Alemanus Salviati, whose race was inferior to none in personal honours and alliances. Besides many Knights of Malta and of St. Stephen, and others conspicuous in letters and arms, they numbered twenty-one gonfaloniers, sixty-three priors, ten senators, and four Cardinals. They are also Dukes of Giuliano in the papal States and Seigneurs in France; and Jacopo, cousin-German of Alemanus, was husband of Lucrezia, daughter of Lorenzo the Magnificent.

“To this Alemanus must belong the portrait and initials in the

medallion for July, and there can be no difficulty in applying to Giovanni, brother-in-law of his son-in-law Francesco Baroncelli, the cypher B.P.G.I. (G. Jovanni di Pierantonio Baroncelli) round the Shield of Baroncelli in the frontispiece.

"It would follow that this Magnificent Specimen of Art was executed at the desire of Salviati for his young relation Giovanni between 1512, and 1517 the year of Francia's death.

"Giovanni Baroncelli was long Ambassador from Florence to the Court of Charles V.; but there is no evidence how the MS. came into the hands of the Albani family of Urbino, among whose inventories it was found last century; but the zeal of Clement XI., and more especially of his Cardinal nephews of that house, in collecting books and manuscripts above a hundred years ago is well known. The family was represented by Cardinal Albani, who found the large possessions and vast artistic collections of his family freed from the fetters of the old entail by the change introduced under the Code Napoleon. His brother and next heir, Don Filippo, having disgraced himself by marrying a washerwoman, the Cardinal, after the restoration of the old Canon law at Rome, executed a new entail of his estates and palaces, including the famous Gallery of Sculpture at the Villa Albani, upon his niece, wife of Count Litta Castelbarca of Milan, bequeathing to his successor in the title an annuity and a considerable amount of personal property, pictures, jewels, etc., including the Missal just described. The new Prince lost no time after his brother's death in 1836 in selling these valuables, partly by auction, partly by means of his steward, one Signor Titoli. The Missal having been valued at 1000 scudi was offered for sale to various parties, among others to Baron Canneccisi, Superintendent of the Pontifical Museums, who offered 50 scudi for it!! The price gradually dropped, and in February 1838 I accidentally heard of its being at a bookseller's on view, and purchased it of Titoli for 80 scudi.

"During a year I showed it to every amateur at Rome, Florence, Perugia, and elsewhere, and compared it carefully with the finest miniatures at the public libraries; all were lost in admiration, and admitted that it was unique in beauty and artistic merit. Having returned to winter at Rome, I was summoned in February 1839 to attend the Governor, and take with me my *Uffizio della Madonna*, a citation which was enforced by two police officers. On going to the police office without my book, I found it had been claimed by the Countess Castelbarca, as part of the old entailed property of the Albani

under an inventory of last century, which had devolved upon her, and which had been stolen. The MS. having been sold without giving me the name of the late owner, I could only explain that I had purchased it in good faith from Titoli. This, however, was an unavailing plan, the Governor having decided that I must surrender the volume into his hands to wait the result of enquiry, but under an assurance that if found to belong to the Claimant, its price would be repaid me.

“Before complying with this order I went to Titoli, who explained to me that the Missal had been sold to me by order of Prince Albani and for his behalf, and gave me a receipt for the price in his master’s name, desiring me at the same time, for my own sake and the Prince’s, to resist a demand totally without reason or justice, seeing that the old trust settlements of last century had been abolished by public law, and that my book formed no part of the late Cardinal’s new entail, but was unquestionably one of the personalities left to his brother. I then went to the Prince, who gave me his assurance that it was so, and wrote to the Governor to stay proceedings. The result was a sentence authorizing me to retain my purchase, and I immediately availed myself of an opportunity to send it to my bankers in Scotland by the hands of a friend.

“About ten days later, the Chevalier Visconti waited upon me on the part of the Government to say that, having had information from Florence that I was in possession of a MS. containing, among other exquisite miniatures, an unquestionable work of Perugino; that I had purchased this at Rome, and that a work of art so valuable could not be permitted to leave the States, I was therefore called upon to give my word that it should not leave Rome without permission. To this I answered that it was already gone, and he replied that it must be brought back. Soon after I had a letter requesting my attendance upon the Cardinal Camerlengo, who was entrusted with the charge of all works of art. The same desire was expressed and the same answers given, at an interview with his Eminence, who stated that the information on which the Government acted was explicit as to the value of the MS. as a specimen of miniature painting, and as to the authenticity of the signature of Perugino in it.

“Being warned that my passport would probably be stopped, I consulted several advocates, and I at length got Prince Albani to take upon himself a civil action which had been instituted against me for recovery of the volume, under a penalty of five scudi a day until it should be produced, and which so far as I am aware is still pending,

with many similar questions regarding the Albani succession. Finally an overture was made to my legal adviser on the part of the Countess, to purchase back for almost any price an heirloom to which she attached the highest value. This I declined, and was put to no further trouble; but during three months I had been constantly annoyed by various proceedings which made much noise at Rome, and which I was assured had greatly increased the value of my book.

"I have since spent several winters at Rome without further molestation in the matter.

"JAMES DENNISTOUN,  
*Nov. 15, '47.*"

Whatever may be the correct description of the coat of arms—Baroncelli or Ghislieri—and however the portrait of Alemanno Salviati may be accounted for, the publication of Mr. Dennistoun's notice may perhaps lead to some further elucidation. At any rate it is a pleasing episode in the annals of book-hunting.

Turning now to the manuscript itself, the first thing to notice is the binding, of which Mr. Cockerell writes as follows: "Contemporary wooden boards edged and backed with red leather, tooled with small leaves and gold dots. The sides are panelled with cut leather in the Persian manner over green and blue silk and red and gold paper. In the centre of each side is a circular painting, Gabriel on the upper cover and the Virgin on the lower cover, kneeling in a green landscape. These miniatures are framed in silver rims. Above and below them was a cameo or gem, now missing. The inner covers are somewhat similarly treated, the centre piece being in each case an embossed and gilded profile leather medallion of Julius Caesar, lettered *DIVI IULII*. There are silver embossed clasps and corner-pieces of renaissance design. The edges are gilt and gauffred."

PLATES LXXIX and LXXX show specimens of the outside and inside of one of the covers.

PLATE LXXXI gives the decorations of the twelve months of the calendar, including that of the Gonfalonier A. S. for the month of July. It is disputed whether the letters A. S. are initials or an ornamental scrawl, but the coronet above them seems to me to indicate that they are initials. It is clear at any rate that the gentleman depicted is an Italian nobleman and not a saint like those figured for the other eleven months.

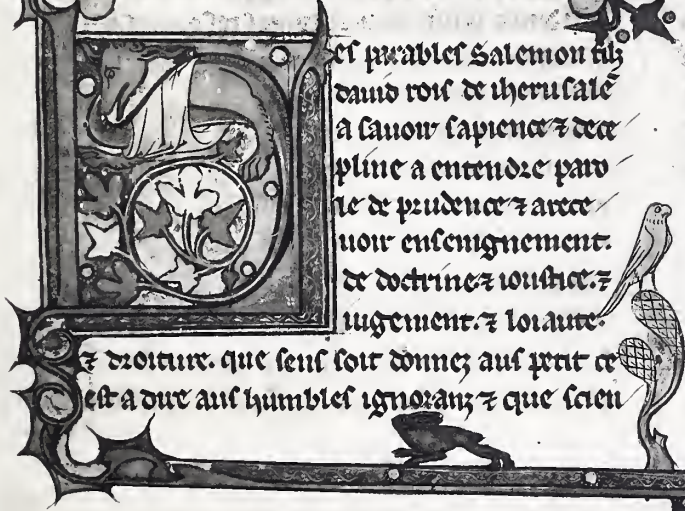


With regard to the five pictures which form the chief attraction of the volume, it seems that Amico Aspertini of Bologna was in all probability the compiler of the volume and sent round to certain of his friends, all distinguished artists, pages of vellum which they filled in with suitable miniature pictures. Of these artists one only signed his name, the celebrated Perugino, or, in the words of Giovanni Sanzi in his "Disputa della Pictura" (vol. i, p. 457): "Pietro from Pieve, Perugia's sacred Limner." With a view to the better appreciation of this miniature I have had it enlarged as a frontispiece to my volume. It resembles some, but does not exactly correspond with, any of Perugino's known works. Of the other three larger pictures (on ff. 74b, 105, and 128) the descriptions by art critics have been so various and conflicting that I will not, by mentioning them, fetter the free judgement of future observers. I am clear about one thing, that the whole book has a good deal in common with the ornamentation of a celebrated Ferrarese MS., the Breviary of Duke Hercules of Ferrara, now in the Library of the Academy at Agram. (See the "History of the Miniatures of the House of Este," by H. J. Hermann, Vienna, 1900). This applies especially to the miniature on f. 74b in my volume and the title-page of the Breviary, which present striking resemblances, especially in the architecture of the buildings. Throughout the two books the elaborate borders, the initials and the portraits of saints, etc., show many coincidences.

## PLATES







ce soit donnee aus iocunes. 7 l'entendement  
 accueils qui en ont mestier. le sage faire pl'  
 sage par ou 7 celui qui entent bien en la  
 ura mieuilz gouverner soi 7 autres 7 appar  
 ceura paraboles 7 interpretations 7 les figu  
 res. 7 les paroles des sages. Et la parol nostre  
 seigneur est comancement de sapience. Li sot  
 despitent sapience 7 doctrine. Enon fuz oies  
 la deceptiue de ton pere. 7 ne delessie mie la loi  
 de ta mere que grace soit aoustee 7 mise sus  
 ton chief 7 fermail dor a ton col. Enon fuz se  
 li pecheur caletent ne les croi mie. ce est adi  
 re se losengiers te losengent ne les croi pas  
 quil ne te decoient. se il te dient mien onos.  
 metons aguez por occire. reponnons laz co  
 tre le iuste por le prendre. engloutissons le  
 come enfer tout uif. 7 tout entier. come des  
 cendant en la fosse. nos trouuerons toute  
 precieuse substance. 7 emplirons nos mesons  
 de despuelles. Emettez soit onos. touz nos ai  
 ons une seule bourse. aion fuz ne na mie  
 o euls mes deuee ton pie de leur sentes. ad  
 cerces leur piez queurent en mal. 7 se has  
 tent a esprendre sanc. la roiz est por noiant  
 gree deuant les eulz aus oisiaux. il meismes  
 metent aguez contre leur sanc. 7 font bo  
 dies contre leur ames. ainsi sunt les uoies de  
 tout auer. 7 porissent 7 traussent les ames  
 de touz les sages. Sapience preesche hois. 7  
 donne sauoir es places. 7 crie ou chief des uoi  
 es. 7 met hois les paroles es entrees des por  
 tes des citez disant uos petiz porquoi amez  
 uos enfances. Li fourz conuoient les choses  
 qui leur sunt nuisables. 7 ceulz qui ne sunt  
 pas sages heent sapience. Conuertissiez uos.  
 ce est adire tornez uos am a correption. ce  
 est adire seie uos di aucune chose por nostre  
 prouphie. crez moi car ie mettre hois mon  
 esperit. 7 monstre ma parole car ie uos ai  
 apele. 7 uos auez refuse. deuenir a moi. 7 ai

es paraboles Salomon filz  
 dauid rois de iherusalem  
 a sauoir sapience 7 de  
 ceptiue a entendre paro  
 le de prudence 7 arce  
 uoir enseignement.  
 de doctrine 7 iustice. 7  
 iugement. 7 loiaute.

7 droiture. que seuf soit donnez aus petiz ce  
 est a dire aus humbles ignoranz 7 que scien





de malefices. d'azulceres. de parurement. & de ceulz qui retiennent le loier au serf. & humilient les ueuues. & les orphelins. & appriuent lestrange. & ne me craignent pas. ce dit nostre sire qui est sire des oiz. je sui sire & ne sui mie changie. & uos suiz iacob nestes pas degaste uos estes de partiz de ma loi des le temps uos peres. & nel gardastes mie. Repairez amoi & ie repaure a uos. Ce dit nostre sire le home toz metera dieu. car uos menfichez. & direz en quoi c'enficheront nos. En dismes & en prisme. & en souffrete. uos estes mandiz. & me faites boudie. & confichez & metez toute disme en ma grantche que mande soit en ma meson. & mes prouez sul ce. ce dit nostre sire. Se ie ne uos ouuerrai les fenestres du ciel. & uos espadroz benescon de ci a habondance. & blamerai par uos le deuozant & il ne corrompra mie le fruit de uostre terre. & uigne ne sera mie brehaingne ou chap. ce dit nostre sire. & toutes gentz uos diront ourez uos seroiz terre de sirrable. ce dit nostre sire qui est sire des oiz. uos parlastes malement ce dit nostre sire. & deus quauons nos dit contre toi. & uos deus el est uauz qui sert a nostre seigneur. car nos gardot les comandemenz. & somes alez tristes deuant nostre seigneur. Lors disons nos les arroganz benescon. a decertes il sunt edefiez sanz impietez. ce est adire fesanz pechiez. & temperent dieu. & furent saulz. lors parlerent ceulz qui cremoient nostre seigneur chascun o son prisme. & nostre sire entendiz oiz. & liure de monument fu escript deuant lui aus armanz dieu. & a ceulz qui pensent a son non. & il seront amoi ce dit nostre sire ou temps que ie ferai oumirroir. & les espargnerai come home espargne son filz qui le sert. Conuertissez uos si ueroiz que est entre iustice & pechieur. & seruant adieu. & noi

ant seruant.

**L**e roiz embrase uendra come feu. & tuit seront orgueilleux & fesant pechie. chaline les enflambera ce dit nostre sire. & ne leur lera mane ne germe. Soleil de iustice nestra auos qui cremez mon non. & sanite en les paines. vos istroz & saudroz come ueel qui ist deuacherie. & de fouleroz les felons. & il seront cendre souz leur piez. Ou temps que ie ferai ce. ce dit nostre sire. remanbrez uos de la loi moysi mon seruant que ie li comandai en oreb a tout israel. commandemenz & iugemenz. je uos enuoiere helpe le prophete ce disant que le roiz du iugement meigne grant & orrible. & il conuertira les ciels des peres aus filz. aus peres. que ie ne uengne par auenture. & fiere la terre desolument.

Comence le premier liure des machabiez



pres ce que alexandre le filz le roi phelipe de macedoine. qui ist de la terre cethym. & fu li premier rois qui regna en grece. ot uaincu d'apres le roi de perse. & de mede. A

junt que il fist plusieurs batailles. & prist toutes les guernisons. & occist les rois de la terre. & passa de ci a la fin de toute terre. & fist







THE



Liures de la gene-  
ration ihesu crist. fuy  
Dauid. fuy Abraham.  
Abraham adcertes  
engendra ysaac. A  
dcertes ysaac engen-  
dra iacob. Adcertes  
iacob engendra iu-  
dam z ses freres. Adcertes iudas engendra  
phares z zaram de thamar. Adcertes pha-

res engendra esion. Adcertes esion engen-  
dra aram. Adcertes aram engendra amyn-  
nadab. Adcertes amynnadab engendra na-  
son. Adcertes nason engendra salmon.  
Adcertes salmon engendra booz de Baab.  
Adcertes booz engendra obed de Ruth.  
Adcertes obed engendra yesse. Adcertes  
yesse engendra Dauid le roi. Adcertes Da-  
uid li roi engendra Salemon de cele qui  
fu vye. Adcertes salemon engendra Ro-  
boam. Adcertes Roboam engendra Absam.  
Adcertes Absam engendra Asa. Adcertes A-  
sa engendra iofaphath. Adcertes iofaphath  
engendra joram. Adcertes joram engendra  
Orsam. Adcertes Orsam engendra joatham.  
Adcertes joathas engendra achaz. Adcertes  
Achaz engendra Ezechye. Adcertes Eze-  
chye engendra manasse. Adcertes manas-  
ses engendra Amon. Adcertes Amon engen-  
dra jofye. Adcertes jofye engendra jecho-  
nie z ses freres en la transmigration de babiloi-  
ne. Adcertes jechonye engendra Salathiel.  
Adcertes Salathiel engendra zorobabel.  
Adcertes zorobabel engendra abyud. Ad-  
certes abyud engendra elyachym. Adcer-  
tes Elyachym engendra azor. Adcertes a-  
zor engendra sadoch. Adcertes Sadoch en-  
gendra achym. Adcertes achym engendra  
elyud. Adcertes elyud engendra eleazar.  
Adcertes eleazar engendra matham. Ad-  
certes matham engendra jacob. Adcertes  
jacob engendra joseph. le mari nostre da-  
me sainte marie de la quele ihesu fu nez.  
qui est apelez crist. Toutes les generations  
qui sunt des abraham des a dauid sunt  
xiiij. generations. De dauid de a ala trans-  
migration de babiloine sunt xiiij. genera-  
tions. De la transmigration de babiloine  
de a acrist sunt xiiij. generations. La ge-









ij sunt an parricide filij qui ascendeit decapitium  
tunc q̄ trāstulerat nabuch rex babilonis. in babilo-  
nem. ⁊ reuſi ſunt in ierlm. iudam. iniquuſq; in  
ciuitatem ſuā. qui nenerūt ei zoroabel. Jeſua. ne-  
emia. ſaraja. iabelaja. mardoſai. leſam. meſſar.  
belſuaz. reum. luama. ſumer⁹ uiroz p̄li iſrl. filij  
pharel duo. añ. c. lxxij. filij aſeth. dñ. lxxv. filij  
gerſefara. ccc. lxxv. filij ſephezai. ccc. lxxij. filij aſa  
dñ. lxxv filij phemoab filioz ioſue ioab dño. añ.

ribz n̄ debet replari. habeant qui nolunt uet  
es libz. ul' in membranis purpureis. auro arge  
toz descriptos. ul' initialibz ut uulgo autum h̄  
teris onera magis exarata q̄ codices. dū in in  
mentisq̄ p̄mittant. pauperes hie cedulas. r̄ nō  
tam pulchros codices q̄ emendatos. utriq̄ aū  
editio. r̄ he. iuxta grecos. tūca iuxta hebreos.  
in latinum meo labze trāsata ē. Eugat unus  
quisq̄ q̄ uult. r̄ studiosum se magis q̄ mali  
uolum p̄olet.

**S**icutem qz iuxta sententiam saluatoris. nolo  
opari cibum qui n̄ periret. ⁊ attaqm diuinorū  
uoluntatū uiam sentibz uirgulisqz purgare  
errorz muli. geminus uirgula. corrector uti  
quum falsarius uctor. ⁊ errorz nō auferre. s̄  
ferere. Tanta est enim uetustatis succido. ut  
⁊ stella pleriqz uicia placeant. dū magis pul  
chros hie uolunt codices q̄ emendatos. Quas  
o sis dilectissimi. unice nobilitati exemplar.  
⁊ fabello calathis. portellisqz munusculis. mona  
chorū spūalia. hec ⁊ mansura dona suscipite.  
ac beatum iob qui adhuc apd latinos uacuat  
in scitore. ⁊ in mibz squatebat errorz. integri  
in maculatumqz gaudere. Quomodo enī p̄  
pbattonem atqz uictoriam duplicia ei munera  
sunt reddita. ita ego in linguam uiam ut au  
dacter loquar. for enī hie que amiserat. Igitur ⁊  
uos. unusqz qz lectorē solita p̄fatione omoneo.  
⁊ pncipz subrozū eadem semp adnectens. Rogo  
ut ubiqz semp pcedentes uirgulas uideritis.  
scitatis ea que subiecta sunt in hebraicis uolumi  
nibz n̄ h̄eri. Porro ubi stelle ymago p̄filsere.  
ex hebreo in nostro sermone addita sunt. nec n̄  
illa q̄ h̄eri uidebantur. ita corrupta erant in  
sensum legentibz tollere. oiantibz nob mag  
no labore conxi. magis utile q̄ ex odio meo.

cedit. & uenit in uisum. q.  
ex alioz negotio. <sup>magis</sup>  
et erat in uisum. <sup>et</sup>  
indie iob. Et erat in uisum. <sup>iob</sup>  
ille simplex tractus. ac  
timens deum. & recessus  
a malo. statim sunt ei  
iii. filij. & tres filie. Et







enim me huc ferre  
quoniam cum adhuc  
tome eam. et cetera  
scilicet velle legem ut  
ea ad contemptum hominis  
mundi provocarem. et  
de quod in mundo cerneret  
putaret de p nichilo.  
rogatum ab ea. ut in  
more assuetudinis ob-

servata quaeque differerem: ut ab eis me posses intelligere  
que legem. Itaque quoniam in principio nri opis. subita  
morte subtrahita est. et in incertum. o paula. et custodi huius  
talem ut nri hic solent. tantumque vultus pulchritudine  
obmutui. sic incholem polle. angustiore videlicet  
cunctate. et illi memorie. et nobis reddo quod deo. hoc bre-  
viter ammonens. quod nulli auctoritate fecerit su-  
is delecto transirent magis me. hoc. interpretantur  
assuetudinis coaptavi: in his duntaxat. quoniam mul-  
tum ab huiusmodi discrepant. Quod si aquile  
quod et symachii. et dionysii recordantur su-  
ut nec novitate nimia lectoris studium detraherem: nec  
rursus contra aliam meam fonte veritatis omisso.  
et opinionum riuolos sectaretur.



Et in ecclesiastes  
filius david regis iherusalem.  
vanitas vanitatum  
dixit ecclesiastes: nam  
et vanitatis. et omnia  
vanitas. Quod si eam  
plurimum de immenso labe-  
re suo: quod aliorum sub  
sole. Generatio perit.  
et generatio advenit: et  
terra non erit in eternum stat.  
Surgit sol et occidit: et ad  
locum suum revertitur: ibique renascens gignit per meri-  
diem: et sic iterum ad aquilonem. Lustrantur unives-  
sa mercurii per septem: et mercurios suos revertuntur  
in flumina: et flumina in mare: et mare non redun-  
dat. Ad locum unde exiit. flumina revertuntur:  
ut iterum fluant. Cunctae res difficiles: non potest homo  
eas explicare sermone. Non saturatur oculus mi-  
hi: nec auris auditu impletur. Quid est quod fitur?  
Ipsum quod fitur est. Quid est quod fecit est? Ipsum quod facit  
dum est, sicut sub sole novum. nec naler quicquam  
dicere. ecce hoc fecit est. Jam enim perierit in saeculis:  
que fuerunt ante nos. Non est pro memoria: sed nec  
eorum quidem que postea futura sunt erit reco-  
datio apud eos qui futuri sunt in novissimo.  
Ego ecclesiastes fui rex iherusalem: et proposui in  
animo meo quaerere et investigare sapientiam  
de omnibus que fiunt sub sole: et ecce universa



os. Pupilli facti sunt absque patre: inter vivos qui in  
dne. Ad quam pecunia videtur: ligna nra  
quo operamur. Cernitibus nris minatur lassus  
in datur requies. Egypto dedimus nram et as-  
suetudinem panem. Patres nri perierunt  
et non sunt: et nos iniquitatem eorum portavimus.  
Servi dñi sunt nri: non sunt qui redimerent de ma-  
nu eorum. In aiaibus nris affecimus panem nobis: a  
facie gladii in deserto. Pellis nra quod elibavit exi-  
sta est a facie tempestatum famis. Mulieres in sy-  
on humiliavit: et virgines in civitatibus iuda. Pri-  
cipos manu suspensi sunt: facies senum non  
erubuerunt. Adolescentibus in pudore abusi sunt:  
et pueri in ligno corruerunt. Senes defecerunt de porta:  
iuvenes de choro psallentium. Defecit gaudium  
cordis nri: sicut est in ludum dñi nri: decidit co-  
rona capitis nri. Ve nobis quod peravimus. Propterea  
factum est metum cor nrm: ideo contremuit. Et sicut oculi nri  
per montem syon. quod dispersit: vulpes ambulaverunt  
in eo. Quasi dñe metum permanebis: solus tuus  
in generatione et generatione. Quare iuxta  
tuum obliuisceris nri: delinquent nos in lon-  
gitudine dñi. Convertite nos dñe ad te: et autemur.  
In nova dies nros sicut a principio. Sed prociens  
expulisti nos: nra es contra nos vehementer.  
Incipit peritio in libro baruch



Abet iste qui baruch nomine pre-  
notatur in hebreo ratione  
non videtur. Et cum in vulgata  
editione similiter: et epla  
revertente propter noticiam  
Alegentium huc scripta sit:  
quia multa de christo novum  
similiter componit videtur.  
Incipit liber baruch.



Et legit baruch verba libri huius. ad aurem iehonem  
filius ioachim regis iuda: et ad aures universi populi  
venientis ad iherusalem. et ad aures potentium fili-  
orum regum. et ad aures presbiterorum. et ad aures po-  
puli: a minimo usque ad maximum eorum: om-  
nium habitantium in babilonia ad flumen sedoy.  
Qui audientes plorabant et ieiunabant. et o-  
rabant in conspectu dñi. Et collegerunt precem  
nam in conspectu dñi secundum quod praeceperat











la cū: 7 deuorati sunt in monumento corā eo. Tunc  
 rex ait. Pauca sunt hīcāntes unūsam frām dñi  
 danielis. qz tpe ē libator 7 saluator faciens signa  
 7 mirabilia in celo 7 in tēra. qui libauit danielē  
 de laui leonum.

**N**on idem ordo ē. xij.  
 pphiarum apud hebreos. qui  
 ex apud nos. Vñ scdm id  
 qz ibi legitur. hūc qz dñs  
 sūm. Osee qmātiū  
 ē: 7 qz pphias loquens. Jo  
 el pphias nūmātiū ē  
 sine obliuio. Et usqz ad  
 malachiam hūc singuli  
 pphetas sūnt. qz eisdem scribam legi qz docto  
 rem hebrei autumant. Et qz longum ē nūc de  
 oibz dñe. hūc tñ uos o paula. reuisto dñm ad  
 monitas uolo unū ēē librum. xij. pphiarum. ex  
 osee synchronon ysaie. malachiam. new agga.  
 7 zacharie fuisse qzibz. In quibz aī tpe n̄ pphet  
 tur in titulo. sub illis eos regibz pphetasse: sub q  
 bz: 7 hūc qui ante hos hūc titulos pphiarum.

**E**mporibz osee  
 et ioas. adiz: 7 ezechie  
 regum iuda. ieroboam  
 filij ioas regis isrl: osee  
 filius beeri ad pphiam  
 dicendam spū scō reple  
 tus ē. De memorato ita  
 qz nūo regum adiz rex  
 iuda. ieroboam rex isrl dñm dereliquentes  
 ut hystorie regum. 7 paralipomenon indicant  
 7 isrl ydolatrie crimen ipso ac potestate sua  
 ad nutre coegerunt. Propter qz dñs ad osee lo  
 cutus ē dicens. Accipe tibi uxorem fornicariam  
 sue fornicationum: 7 fac filios fornicationis.  
 fornicariam itaqz n̄ elatione corporis meretrice  
 s; gentilem deum ignorante appellat. que dei ac  
 toris sui amore contempto simulachroz se sū  
 iecerat desideris. S; cū dei pcepto ppha in hac  
 re paruit. 7 ceptum ex ea filium israel cepit  
 noīare: deo pollicente post breue tpe sanguinem  
 israel in domo hyeu iudicare. Cui pmissionis  
 he causa ē. Hyeu pheliseum in regem munito  
 ad defendendum sanguinem naboth. cuius is  
 rael. que tunc tps metropol' erat qz izabel adul  
 teris isrl' uxor intemerat fuit regum hystoria  
 exponit: n̄ cū grauitate iuxta diuinū pceptū  
 iudicandi sanguinis causa in oem memorato  
 mū defensis. Ite p acto dñm dereliquisse inuenit  
 Cui p nepote ieroboam quilectione ophensū ē

originis sue sūmmitate. ac s; dei pcepta 7 religione  
 cū ppho isrl' agente sanguis naboth qui in loco certe  
 israel fuerat pphus i domo hyeu pph' memorat  
 ieroboam ip' pphā redundatū significat. Hūc fū  
 ē. ut ita dei in ppho isrl' p denuntiatione pph' pph'  
 sua diceretur. Dominū aī uide mīa lectione apre  
 hēnta obliuio pmissa ē. qz ezechias rex iuda filius  
 achaz sublatū ydolis. que tam p' eius qz oia reges  
 s; ezechias templū dei purgasse. 7 purificasse nū  
 stratu.

**C**abum dñi qz fūc ē ad osee fi  
 lium beeri iudicibz oze ioa  
 chum. adiz ezechie regū  
 iuda. 7 iudicibz ieroboam  
 filij ioas regis isrl'. p'nci  
 pium loquendi dñs i osee.  
 uade sume tibi uxorem forni  
 cationū. 7 fac tibi filios  
 fornicationū: qz fornicans fornicabit. fca a dñs.  
 Et abiqz 7 accepit gomer filiam delulaym. Et co  
 cepit 7 peperit ei filium. Et dixit dominus ad eū.  
 hūc nomen ei israel. qm̄ adhuc modici. tñ sūta  
 to sanguine israel. s; domū hyeu. 7 quiescere fca  
 am regnū domus isrl'. Et in illa die. tñ am artum  
 isrl'. in ualle israel. Et accepit adhuc. 7 peperit fi  
 liam. Et dixit ei. uox nōm eius absqz misericordia qz  
 nō addam ultra miseri domū isrl'. s; obliuione  
 obliuiscar eoz. Et domū iuda miseret. 7 salua  
 bo eos in dñs deo suo. Et n̄ saluabo eos in artu. 7  
 gladio 7 bello. 7 in equis. 7 in equitibz. Et ablata  
 erit eam que erat absqz mīa. Et accepit. 7 peperit  
 filium. Et dixit. uox nōm eius n̄ pph' meus. qz  
 nos n̄ pph' meus. 7 ego n̄ ero tñ deus. Et erit im  
 mens filioz isrl' quasi harena maris. que sūno mē  
 sura ē. 7 nō numerabit. Et erit in loco ubi dicitur  
 eis nō pph' mē uos dicet. eis filij dei inuentis. Et  
 congregabunt filij iuda 7 filij isrl' pariter. 7 ponēt  
 super caput unum. 7 ascendent de tra. quia  
 magnus dies israel.

**D**icte fratribz uris pph' meus. 7 sorori ur  
 mīam. osecuta. Iudicate mīam nīam in  
 dicte. qm̄ ipa nō uox mea. 7 ego n̄ nūc eius.  
 Aufert fornicationes suas a facie sua. 7 adulga  
 sua de medio uerum suoz. ne forte expoliet eā  
 nudam. 7 statui eam. scdm diem naturatū sue  
 Et ponam eam qz solitudine. 7 statui eā nēdū t  
 ram inuam. 7 iusticiam eam sū. Et filioz illius  
 nō miseret. qm̄ filij fornicationum s; qz forni  
 cata ē mater eoz. Confusa ē qz accepit eos. qz dñs  
 uadam post amatores meos qui dant panem me  
 os in. 7 aqz meas. 7 anam meā. 7 linum meum.  
 oleū meū 7 potum meū. s; hūc ecce ego sepiam in





tate tunc et ciuitatis. et omni habitanti in ea. Quod per  
dest sculptile quod sculptum illud fictor sunt et stantile. et  
ymaginem falsam. quod sperant in figmento fictor et  
ut faceret simulacra multa. Ve qui dicit ligno et  
pignere: finge lapidi tamentum. sicut ipse docet po  
terit. Et ecce iste coopertus est auro et argento. et ois  
ipse non est misericors ei. Dicit autem in templo suo  
sileat a facie ei omnis terra. **XXXXXX**

**D**ne audiui auditionem tuam timui. Dne  
op tuum: in medio annorum iusticia illud. In  
medio annorum non facies: cum natus fuisset in seculum  
recordabit. De ab austro ueniet: et scis de monte fa  
ciam. Opuit celos gloria ei: et laudis eius plena est  
terra. Splendor eius lux erit: cornua in manibus ei.  
Ibi abscondita est fortitudo ei: ante faciem eius ibit  
mors. Officiet diabolus ante pedes ei: stetit et mensus  
est eam. Absperget et dissoluit eam: et cetera sunt montes  
soli. Incuruati sunt colles mundi: ab ystibus et  
necatis eius. Pinguetate indurata tentoria ethiopie:  
turbabuntur pelles tre madian. sicut in finibus  
nubis natus es dne: aut in finibus finis tuis  
ut in mari indignatio tua. Qui ascendes super  
equos tuos: et quadrigae tue saluatio. Suscitans  
suscitabit aurum tuum: iuramenta tribus qui lo  
cutus es. sicut semides tere. uidet te et doluerit  
montes. gurgites aquarum transierunt. Dedit abyssus uo  
cem suam: altitudo mari suam leuauit. Sol et lu  
na steterunt in habitaculo suo in luce sagittarum tuarum  
ibunt in splendore fulgurantis haste tue. Infre  
mitu calcabis eam: in furore obstruere facies  
eas. Egrossus es in salutem populi tuum salutem ei  
pro tuo. Peulisti caput de domo impij: demudasti  
fundamentum usque ad colli. Maledixisti seipris  
eius. capita bellatorum eius: uenientibus ut turbo ad  
dispensandum me. Gentitio eorum fuit ei qui de  
uocato pauperem in abscondito. Viam fecisti in  
mari equitatus: in luto aquarum multas. Audisti  
et turbat est uenter meus: a uoce tremuerunt labi  
a mea. Ingressus est puer in ossibus meis. et su  
per me stetit: et requiescit in die tribulationis  
et ascendam ad populum arundinum nostrum. sicut enim  
non florebit: et non erit germen in uineis. Mentecur  
opus oluit: et arua non afferent cibum. Abside  
tur de ouili pecus: et non erit armentum in pascuis.  
Ego autem in dno gaudebo: et exultabo in deo ihu me  
o. De de fortitudo mea: et ponet pedes meos super  
uox. Et si exalta mea. deducet me victor: in  
palatium conuentum. **XXXXXX**

**S**icut autem in dno gaudebo: et exultabo in deo ihu me  
o. De de fortitudo mea: et ponet pedes meos super  
uox. Et si exalta mea. deducet me victor: in  
palatium conuentum. **XXXXXX**

phit. qui dicit. non sum propheta nec filius prophete. et pastor  
caprarum uellens sic homines per non nomen in titulo  
non habet. hoc autem est sophonias propheta qui nomen in ita  
dicam propheta: et gloria maiorum suorum super gene  
ratum est. Habuit enim patrem chusi autem godolam  
patrem amariam. amariam ezechiam: et tale  
quadrigam. ipse uelut extenuis auriga operuit no  
men sophonie. alij speculam. alij archanum dñi  
transiit. Sicut igitur specula. si absconditum  
dñi interpretatur: intrinsecus propheta uenit. De enim  
ad ezechiel. fili uisus speculatore in domum isrl te  
posui. Et ecce ego propheta qui erat in specula. in sub  
limibus constitutus. et non uenit iustitia dñi. fili erat  
chusi qui in ipso humilitas. Ioseph autem godoli  
am qui de magnitudo dñi. et patrem amariam  
qui et ipse uenit in sermonem dñi: amariam ezech  
iam qui sonat fortitudo dñi. De fortitudine itaque  
dñi. natus est sermo dñi. et de sermone dñi nata est  
magnitudo dñi: et de magnitudine dñi. nata est  
humilitas: ut cum uenit aliquis ad profetam dicit. quod  
non sum dignus uocari apud. Et illud in psalms.  
Dne non est exaltatum cor meum. neque elati sunt oculi  
mei. Iosiam regem inde ciuitas prophetarum sophonias  
propheta inuenitur: deo per ois regibus inde placuisse  
hystoria quoniam librum regum. et secunda paralipomenon. denique  
stat. Iosias simulacra que per simulacrum uel aut  
manasse in templo dei collocata deicta gemitu  
isse monstratur: in quibus et serpentem etiam a  
moysen fecit qui error inductus populum in perditione  
idolorum deictis admiserat. Idem custodisse pat  
etiam in finibus prophetarum: sicut solus celestis  
firmatur: deo de per prophetam prophetarum memorati regis  
que uenientia erant ostendens gentibus quid leone  
operis affertur iudicium. populo non isrl taliter. et ciui  
tatem iherusalem. restoratione. et prophetarum seruandam.  
etiam leonem demittitur.



erbum dñi quod fecit  
ad sophoniam filium  
thysi. filij godolie filij a  
marie filij ezechie in die  
bus iohie filij amon regis  
iude. Congregant aggra  
tu oia a facie tue dicit deus.  
congregant iherusalem. et peius.  
congregant uolantem celi  
et pisces maris. Et uenit impietatem eorum: et dissipam tu  
mines a facie tue dicit deus. Et extendam manum me  
am super iudam et super omnes habitatores iherusalem. Et disper  
dam de loco hoc reliquias baal. et nona edificiorum  
eius sacerdotum: et eos qui adorant se recta militiam  
celi. et adorant et iurant in dno. et iurant in mel  
chior: et qui aluntur de post egum dñi. et qui non





quo romana ecclesia sicut libros machabeorum  
legi in ecclesia. eodem librorum exponem quod an annos  
aliquos regibus annis sensu hystorico simul et  
allegorico dictauerim excellentie vestre deferro. ut  
si aliquando sensum mysticum in eis demonstrare nos  
delectet. Hec autem in promptu quilibet explicet in me  
vestre valeat. si dico valde diserte. et oratione retho-  
rica. si lucido sermone. et catholica fide. Vos quoque  
si in promptu opere repertis nobis gratiam. et ite platum  
eius gratia deprecatur. a quo est et bonum. Siquid autem  
minutim recte et laudenter nobis positum ibidem in-  
venitur. Ipse me magis deprecatur quam malicie. quod  
quod diu in hoc compendulo iuxta in x servitio. prout  
possibilitas fuit laborare et tendo. Ipsi enim est melior  
ut qui in in anno hoc dedit velle ipsum meliori opere  
faciatur. Similiter de quo propheta ait. Prope est deus  
in vocantibus eum in iustitiam. Et si delinqueret os speran-  
tes in se. Divinitas dei nostri ihesu et dei nos hic in  
columnas. Regis dei iustitiam amantem ad multo-  
rum salutem custodiat. et post huiusmodi cursum  
ad vitam et eternam beatitudinem pervenire poterit.

**R**emerentissimo et qui  
caritatem officio dig-  
nissimo genitorum sacri pa-  
latis archidiacono. ravan-  
nulis dei servitio servorum in  
xpo salutem. Amen. me  
in palatio. Vangionum  
civitatis officium. etiam

habuisse sermonem de eminentia sacrum legum  
et difficultate animarum hystoriarum. in quibus non solum  
per aliquanta loca per iustitiam rerum. et statum pro-  
mittitur obscurus est sensus. quoniam et per tropos figu-  
rum occultus est intellectus. Et quod eodem tempore co-  
mentarios in libro regum nuper a nobis editos  
venerabili alibi hylodino tradideram. tunc quod  
puritatem meam exhortat. et quoniam in libris  
palipomeni. atque machabeorum commentarios in  
ita vestigia maiorum pari studio adirem. seu  
quoniam potui. et peris libri expositionem hylodini  
co regi editam dedissequens nunc tunc scitatum tra-  
dendam referavi. ut petitis tua non esset vana. ne-  
que hies me suggillantium. qui tibi regnum nolle  
stere quod aliis gratias stulerim. proinde quoniam  
perfectum opus habes. utere eo sicut sicut decet sci-  
num. et cum oratione minorum. Et quod solus ipse  
valens plurimorum utilitatem pervenire faciat. De cetero  
quod nolo scitatum tuam facere. quod ipsum opus idem  
prout de divina hystoria prout de iosephi iudeorum  
hystorie traditione. prout vero de aliarum genti-  
um hystoriis extitit. ut quod si tamen gentis iudee  
ac principii eius. si et aliarum gentium filii in

quo libro mentio fit et multorum librorum collatione  
fuit sacre hystorie patet. et sensus narrationis  
eius lectorem iudiciorum facit. Tu vero siquid in memo-  
riam opere et gratiam atque utile invenis. largitori  
omni bonorum inde gratias deferat. Si quid autem reprehen-  
dibile in eo est pro speret. ut infirmitatem. et im-  
peritiam deprecetur. et apud clementem iudicem nem-  
ini impetrare nobis per sacralis orationis festines.  
Siquid optimo largitori dignum honorem. et frangi-  
li optata opportunitatem. et scis solatium. fratrum  
tamen tuam divina maiestas perperit successibus  
pollentem etne beatitudinis gaudia pervenirent.  
et tunc nostri memorie servare dignetur.



Ad huiusmodi libri duo  
perveniant per ista in rebe-  
orum duces gentemque per-  
sarum. primum quod salu-  
torum. et nobiles machabeorum  
et triumphos. ex cuius nomine  
libri idem sunt nuncupati.

Hec quod hystoria continet et  
indita illa gesta machabeorum fratrum. qui sub antiocho  
rege pro sacris legibus divina commenta perperit  
si sunt. Quos diu per mater diu in supplicio  
supervenerunt. si solum non stent. et gaudent hoc  
salvatur ad gloriam passionis.



et sem est  
per quod perussit  
alexander philippi  
rex macedo. qui pri-  
mus regnavit in gre-  
cia. egressus de cae-  
thini. perussit danti  
regem persarum. et medorum.  
et statuit per ista mul-  
ta. et obtinuit omni mu-

nitiones. Et interfecit reges tre. et perianstis  
usque ad fines tre. et accepit spolia multitudine  
ius gentium. et filius sua in conspectu eius. Et  
egressus virtute. et exercitum fortis nimis. et exal-  
tatum est et elevatum cor eius. et optinuit regiones  
gentium et per annos. et facti sunt illi in tributum.  
Et post hoc decidit in lectum. et cognovit quod mo-  
retur. Et vocavit pueros suos nobiles qui secum  
erant nutriti. a iuventute sua. et dimisit illis  
regnum suum cum adhuc viveret. Et regnavit  
alexander annis. xii. et mortuus est. Et optinuit  
erunt filii eius regnum. unusquisque in loco  
suo. et imposuerunt sibi diademata post mortem  
eius et filii eorum post eos annis multis. et mul-  
tiplicata sunt in ala in terra. Et exiit ex eis in  
die peratit antiochus illustris filius antiochi



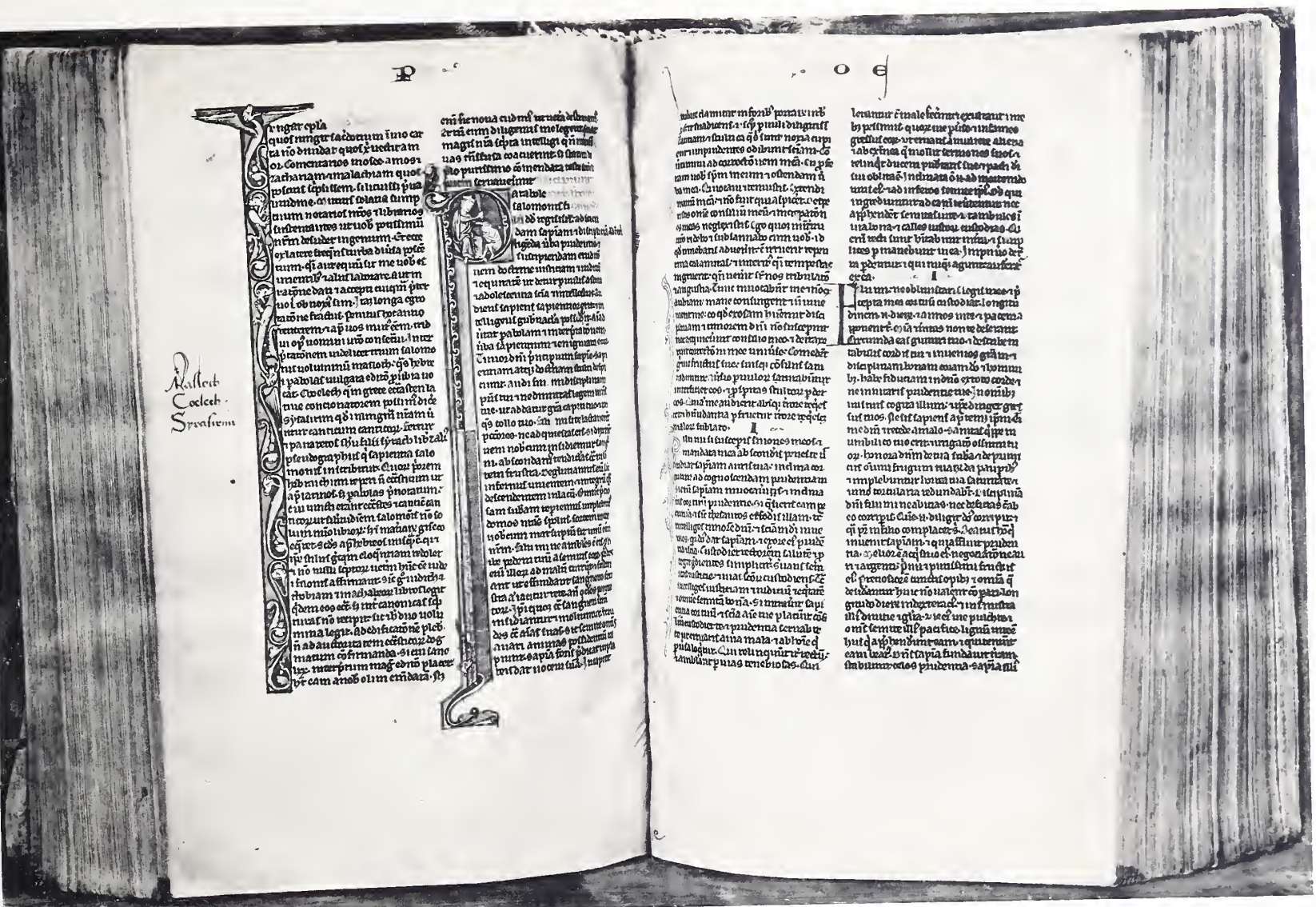




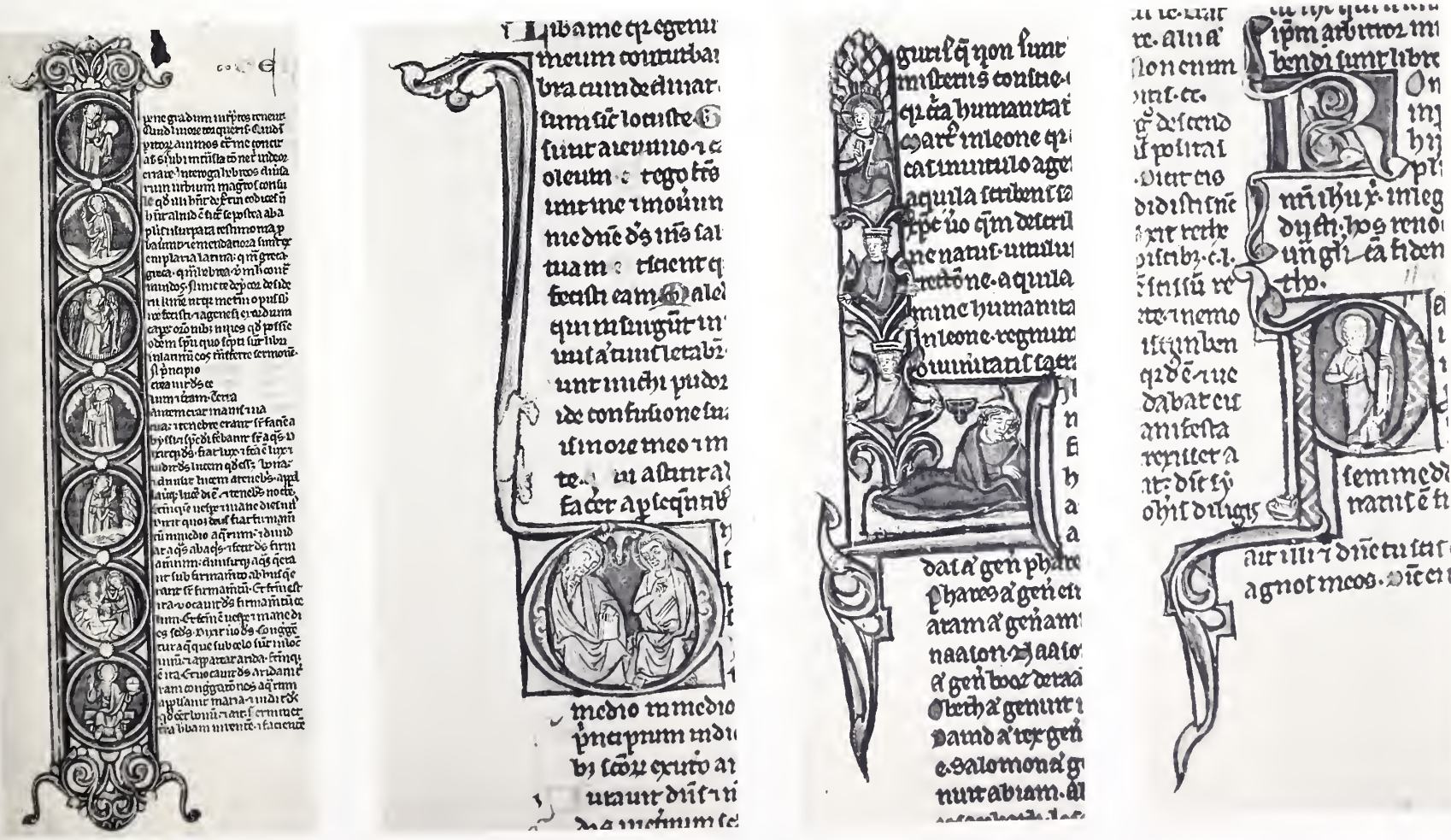








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**L**iber ecclesie beate marie de bello  
 priato. Qui scriptus fuit Anno ab incar-  
 natione dñi. millesimo. c. nonogesimo.  
 Siquis illum abstulerit anathema sit. Si  
 quis illum fideliter et honeste tractaue-

**T**er et seruauent benedictus sit am.  
 In sacratissima vigilia pasche ad  
 uesperas super psalmos antiphona.







**A**gelus

do mi mi

descendit

de ce lo.

et accedens

reueluit la pi dem et super eum

sedit et dixit mihi in bus no

lite time re scio e nim quia

Domuscula de viana









per uerticem montium Responsorium.



mauerunt faciem tem

pli coronis aure 18.

et dedicauerunt alta re domi

Et facta R.

**I**n ymnis et confessionibus









7  
Ihsus est gabriel

an ge lus ad

mariam uirgi

nem desponsa tam ioseph.

do mi num. Ecce concipies et pa







Ad vincula s<sup>c</sup>i pet<sup>r</sup>i & Cornelius. ad o<sup>m</sup>i. a.  
**Q**uodcuq; inuitat. **G**audete. p<sup>r</sup> veni. in i. n. a.  
**P**etrus & ioh<sup>n</sup>es. cetera omnia sicut in natali

na magna in populo. euouaeant. **B**eat<sup>u</sup> t<sup>e</sup>



tephanus autē plenus &

gratia & fortitudine. facie-

bat signa mag na et prodigia in









in assumptōe beate marie ad x̄s aūm

ue est ista que as

condit sicut aur

ra consurgēs pu

chra ut luna electa ut sol. terribil

ut castroꝝ acies ordinata. exorae





na gr̃a plena

Dñs tecum. R



Idi

specio

lam si

colum

bam









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**D**equam con  
uenirent inuenita  
est **M**aria habens  
in utero de spiritu

conjugem tuam. quod enim in **e**na  
tum est de spiritu sancto est alleluia.









odi- e nobis

ce loy rex de u

gine nas a

dig natu

et- ut homi

nem perditionem ad reg na ce lesti

a reu ca re. cau de per omis









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VOL. III, FOL. 112

hic est filius meus dilectus

odie in iorda n  
 baptizato d  
 mi no aper a  
 sunt et li-et sicut colum ba

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in uicem faciam il  
 columpnam in templ  
 me o dicit tom

FOL



aeu In omnē trā. Responsorium



uan di cunc homine  
 es se fi lium homi



xxix

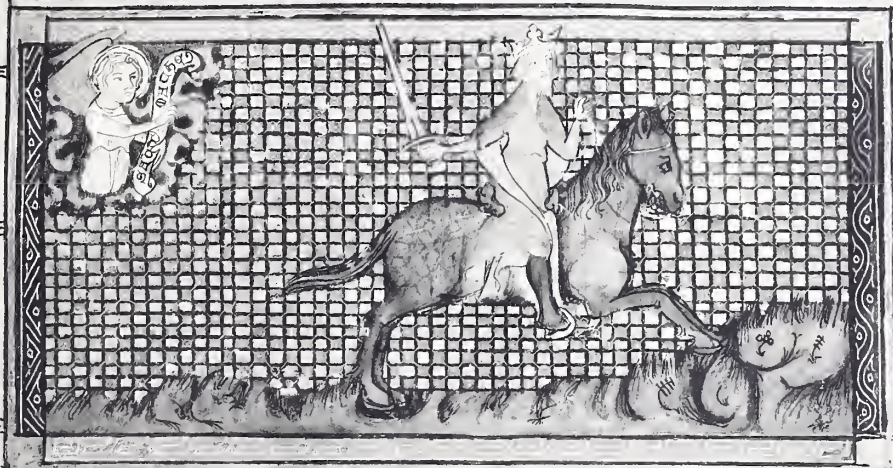
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FOL





la corone que tu est donnee est signee le peuple des pieus. qui  
 se est conuie a tu. Et qui il est illu en ueniant par uenir  
 signifie qui conuie les siens parut q' il enuiera ius la fin du  
 monde.



**E**t come il ot ouit le second lect. il oy la seconde beste q'  
 me dist uenez uenir. Et issi un autre cheual lor Et a ce  
 lui qui seoit sur dona len puillance de toir par de terre et d'm oia  
 autre. Et une grant elpe. lui est donnee.

**D**onc le cheual lor sont signifie les tyrrans q' espadner le sac  
 es mures et q' seoit sur signifie le diable a q' fut donnee  
 puillance de guerrier faire eglise la grant elpe signifie puillance de uenir.







estoyent appareille de occire la tierce partie des homes. Par une heur  
Et un iour. Et un mois. Et un an



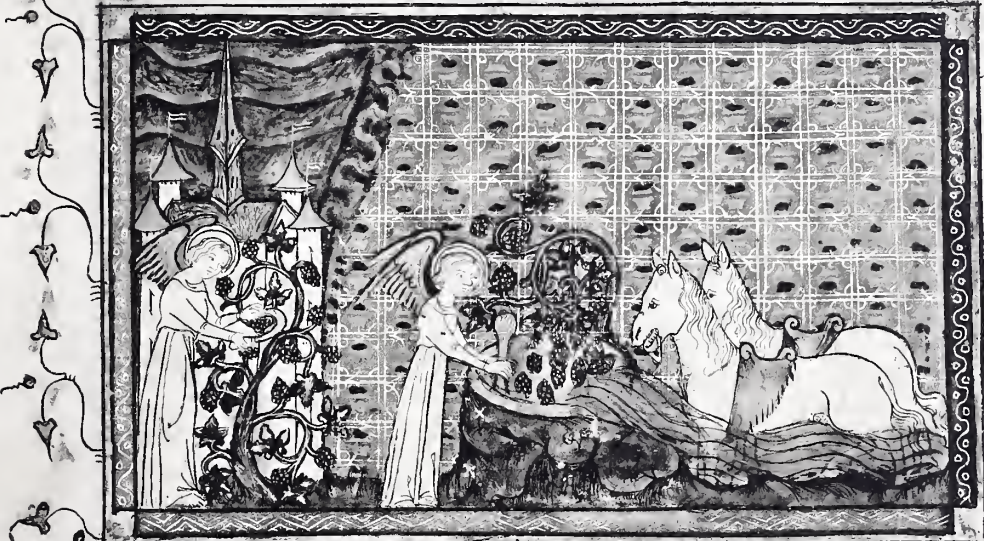
**E**le u monit de nullis de cheuals a cheual et oy leur nobre  
vint foiz mil. et dix mille et auoient haultes de fer et de ianete  
et de souffre et les testes de cheuals estoient aussi de testes de leon. Et de  
leur touches issi feu et fumee et souffre. dont la tierce partie des homes  
fut occise quar la puissance des cheuals est en leurs touches et en  
leurs queues ressemblans serpens qui ont testes et encaulz unyent.

**A**utel an qui est deuant les ieulz dieu signifie la char ignee  
par les quatre cornes sont signifiez les quatre emperours  
qui traitent des quatre choses de nre saluacion. la nature nre. Sa  
passion. Sa resurrection. Et son ascension. Les quatre anges q sont  
ou grant fleuve de eulfron q la uoiz comanda d'eluz. Signifie le  
louir que dieu leur souffra en ce lu temps a mal faire quar auant  
pecheient pueent Et lors se metront apertant encotre sainte eglise.  
Les cheualiers signifient les tyrans du monde. les cheuals les he  
ritiers qui font les autres mestiere par leur enuignement par le feu q  
issit des touches es cheuals est signifiée conuolse a qui tourne la  
predication des heretiques par la fumee orgueil. par le souffre luxure.  
De ces trois pechez sont armez les cheuals et de ces trois courent une  
grecque de ce monde. Et q la puissance des cheuals est en leurs touches  
et e leurs queues signifie q par faulx doctrine et p exemple de mauuaise  
ue. et de males eures decourent il les autres.





**U**nue blanche signifie la nette char ihu crist. Ou elle signifie les sains en qui il se repose et qui iugeront ouer lui. Par la couronne dor est signifie le sauveur dieu par quoi il uenra le dable. Par la fauaille est signifie le iugement tranchant. Par l'autre ange soit signifie les sains. Se qui est du temple signifie qui iuront lors glorieux qui en ceste vie furent pour dieu uilz tenus. Se qui temoit n'est de meure la fauaille enble signifie qui desherent la compagnie des sains. qui sont en terre et des autres se accordent a la iustice dieu. Se qui le ble est tout meure signifie que la crueltete et la malice des emuenns de sainte eglise est aille morte. Se qui met la fauaille en terre et soye. signifie qui met au iugement seuer les tons des manuais. Et ceulz qui soyent ble mettra en la gmirge. Et ceulz qui soyent estables et sont inanez es terrenees choses lessent au feu pour ardon.



**E**t un autre ange est du temple qui est au ciel et al ha une fauaille ague. Et un autre ange est de l'autel qui ha puissance sur feu et eau. Et aia agut noie a celui qui ha la fauaille ague et dist ne tenger les grappes de la uigne de la terre. car elles sont meures. Et l'ange mist la fauaille en terre et uendema les uignes de la terre et les mist en la gmirge fosse de lue dieu. Et sont folles hors de la cite et en uillit le sanc de l'apostoliques es sains des cheuantz.

**Q**ue l'autre ange ha fauaille ague si est le pmeris signifie que les sains iugeront ouer n'est par l'ange qui est de l'autel et ha pmer







**P**rima neceat martis simul hui' q'ma sic artus.

**A**rcius h'lt dies. xxi. luna. xxx.

**M**artius. Albin ep'i & conf. aje. aje.

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jm. vi. 279  
jn. vi. 280  
jo. vi. 281  
jp. vi. 282  
jq. vi. 283  
jr. vi. 284  
js. vi. 285  
jt. vi. 286  
ju. vi. 287  
jv. vi. 288  
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jx. vi. 290  
jy. vi. 291  
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kn. vi. 306  
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ks. vi. 311  
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nj. vi. 380  
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pn. vi. 436  
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qg. vi. 455  
qh. vi. 456  
qi. vi. 457  
qj. vi. 458  
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qo. vi. 463  
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qu. vi. 469  
qv. vi. 470  
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qy. vi. 473  
qz. vi. 474  
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rc. vi. 477  
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re. vi. 479  
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ri. vi. 483  
rj. vi. 484  
rk. vi. 485  
rl. vi. 486  
rm. vi. 487  
rn. vi. 488  
ro. vi. 489  
rp. vi. 490  
rq. vi. 491  
rr. vi. 492  
rs. vi. 493  
rt. vi. 494  
ru. vi. 495  
rv. vi. 496  
rw. vi. 497  
rx. vi. 498  
ry. vi. 499  
rz. vi. 500

**P**erpetue & felicitatis. aje.

**G**regorij pape. ix. le.

Claues terminoz.

Ultima quadragesima

**G**ertrudis uirginis. aje.

Sol in aucte.

**B**enedicti albatris. ix. le.

**A**nnunatio dnica ix. le. Dupli. Quasimo dni.

**R**esurrectio domini. Annale festum.



**S**ic dominus natus non natus apelis.

**A**pelis h'lt dies. xx. luna. xix.

**A**pelis.

**A**tie egyptiace

**A**mbrosij ep'i.

**O**bitus interfectoz in egypto. a lantacius.

**A**pelis.

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**A**pelis.



Sol in tauro.

**P**ortune uirg.

**I**nuencio sc'z. Dionisij. sc'zoz eius.

**C**orgu miris. ix. le. Reguli ep'i & conf. aje.

**P**arti cum angustis. ix. le. Vitam p'scha. q'i. aje.

**D**edicatio capelle regis parisiensis.

**A**ntalis m'is. ix. le.

**P**etri martis. ix. le. q'i. ix. Claues terminoz.





**N**octe surgentes hym.  
 Augilemus omnes  
 semper in psalmis medite  
 mur atq; uirib; totis domi  
 no canamus dulciter hym  
 nos. **E**t pio regi pariter ca  
 nentes cum suis sanctis me  
 reamur aulam ingredi celi  
 simul et beatam ducē uitā.  
**P**ropter hoc nobis deitas be  
 ata patris ac nati pariterq;  
 sancti spiritus cuius roborat  
 in omni glā mundo. amen.  
*In primo. Et sū. Ecce in nubib; alt.*  
*Pro fidei meritis. an. Serui*  
*et domini in timore. vā dauid:*  
**E**cce uir  
 qui non  
 abijt in  
 consilio  
 impiorū  
 et in uia  
 peccatorū non stetit: et in ca  
 tra pestilencie non sedit. Sed  
 in lege domini uoluntas ei.



et in lege eius meditabitur  
 die ac nocte. **E**t erit tam  
 quam lignum quod pla  
 tatum est secus decursus a  
 quaz. quod fructum suū  
 dabit in tempore suo. **E**t  
 solum eius non defluet: et  
 omnia quecumq; faciet  
 semper prosperabuntur.  
**N**on sic impij nō sic. sed  
 tamquā puluis quē proi  
 cit uentus a facie tē. **I**deo  
 non resurgunt impij i iu  
 dicio: neq; peccatores in co  
 silio iustoz. **N**ō nouit  
 dominus uiam iustoz: et  
 iter impiorū peribit.

**Q**uare fremuerunt  
 gentes: et populi me  
 ditati sunt inania. **A**sti  
 terunt reges terre: et pūci  
 pes conuenerūt in unum:  
 aduersus dñm et aduersus  
 ipm eius. **C**onspiciam i m  
 aila eoz: et proiciam a no





quitates sunt: dextera eorum  
repleta est numeris. **E**go  
autem in innocentia mea  
ingressus sum: redime me  
et miserere mei. **P**es ei  
meus stetit in directo: in  
ecclis bñdicam te domine.

**G**loria pñ. **D**eus in no  
mine. **C**onfitemini do  
mino. **B**eati únadlati  
ua. **P**etribue seruo.

**Q**uamq; iusto. **z** c. **f**er  
la. **I**nuitator. **V**enite ex  
temus dñs. **V**enite. **h**y. **P**ac  
te surgentes. **ut** s. **an**. **D**omi  
nus defensor. **psalm** dauid.

**D**ominus illumi  
natio me  
a: **z** sal  
mea que  
amelo.

**D**ominus protector uite  
mee: a quo trepidabo. **Q**u  
appropiant sup me noctes:

ut edant carnes meas. **z**  
**Q**ui tribulant me inimi  
ci mei: ipsi infirmati sūt  
et ceciderunt. **E**t confis  
tant aduersum me ca  
stra: non timebit cor me  
um. **S**i exurgat aduer  
sum me prelium: in hoc  
ego sperabo. **Q**uam petra  
a domino hanc requiram:  
ut inhabitem in domo do  
mini omnib; dieb; uite  
mee. **V**erumdeam uolun  
tatem domini: et usitatem  
templum eius. **Q**uoniam  
am abscondit me in tab  
naculo suo in die maloy  
protegit me: in abscondi  
to tabernaculi sui. **I**n  
petra exaltauit me: **z** nūc  
exaltauit caput meum  
super inimicos meos. **Q**u  
cuius **z** immolau in tab  
naculo eius hostiam uci  
ferationis: cantabo **z** psal

**an**. **C**onuersus est furor tuus dñe:  
solatus es me. **an**. **L**audate dñm  
de celis. **psalm**. **h**y.

**D**omine miserere no  
stri te enim expecta  
mus esto brachium nrñ  
in mane: et salus nostra  
in tempore tribulationis.

**an**. **E**cce iam noctis. **ut**  
supra. **I**n matutinis domine.  
**B**ñdictus dominus deus isrl.

**psalm**. **I**ubilate deo salutari nrñ.  
**V**enite. **Q**uare sur  
gentes. **U**t nō delinqua

**I**n au  
stodiam  
uas  
meas:  
ut non  
delinquam in lingua me  
a. **P**osui ori meo custo  
diam: dum consideret pec  
cator aduersum me. **O**b

mutu **z** humiliatus sum  
**z** salui a bonis: et dolores  
us renouatus est. **Q**ui  
lucet cor meum in tenebris  
et in meditatione mea  
audiet ignis. **Q**ui  
sum in lingua mea: nō  
fac michi domine finem  
meum. **E**t numeru  
rum meorum quis est  
sciam quid desit mihi.  
Inmensurabiles posuerunt  
es meos: **z** substantia mea  
tamquam nichilum  
te te. **V**erumptamen  
niuersa uanitas: omnis  
homo uiuens. **E**cce  
tamen in ymagine p  
transit homo: sed et factus  
conturbatur. **U**elut  
latet **z** ignorat. cui con  
gabit ea. **E**t nunc  
est expectatio mea no  
domine: et substantia mea  
a apud te est. **A**b omni





mus: auctis diebz uite no  
stre in domo domini. an.  
Cunctis diebz uite nostre salu  
nas fac domine. an. In excelsis  
laudate deum. ps. Laudate. Cap.  
Domine miserere. ut. S. hy. Ecce  
iam natis. V. In matris dñe  
meditator in te. an. Visitant  
z fecit redemptionem dominus ple  
bis sue. ps. Benedictus. Hore ut  
S. feria quarta iuuat.  
In manu tua domine omnes fines  
terre. ps. Venite. an. Auct dñs.



Corrupti sunt z abipmi  
nabiles facti sunt in ini  
quitatibz suis. non est q  
faciat bonum non est ul  
ad unum. n. de celo  
prospexit sup filios hominu.

cedat cum principibz: z soli  
um glorie teneat. omi  
ni enim sunt cardines ar.  
z posuit super eos orbem. Se  
des sanctorum suoz serua  
bit z impij in tenebris con  
tisciscunt: quia non in for  
titudine sua roborauntur.  
uir. omniunum formida  
bunt aduersarij eius: z sup  
ipsos in celis tonabit. Dñs  
iudicabit fines terre et ta  
bit impetium regi suo: z ob  
limabit cornu xpi sui. an.

Domine iudicabit fines terre.  
Celi celoz laudate deum. ps. Lau  
date dñm. Caplin. hy. ut. S. an.  
De manu omnium qui nos occidit  
liberans dñe. ps. Benedictus. Hore ut  
S. feria quarta iuuat. Torant dñm qm ipse te  
ar nos. Venite. an. Nate surge



Dñe. ps.  
alium me  
fac deus: qm in  
tinuerit aque

usq  
fixu  
z no  
in a  
pesti  
raui  
sum  
cui  
mei  
sup  
odri  
fort  
me  
nor  
De  
me  
nor  
cui  
tan  
tuti  
tur  
te d  
te si  
peri  
Ar

domine in remissionem peccator. cor.  
Benedictus. Cetera ut. S. feria quarta  
iuuat. Domine qui fac  
nos. uenite adoremus. Venite.  
Nate surgentes. an. Cantate deo.



reddo iacob. Sumite psal  
mum et date tympanum.  
psalterium iocundum ai  
githara. uanate in ne  
menia tula: in insigni die  
sollemnitatis uite. Quia  
preceptum in israhel est: z iudi  
cium deo iacob. catinoni  
um in ioseph posuit illud  
cum exiret de terra egypti:  
linguam quam non no  
uerat audiuit. O uer  
tat ab ipneribz dorsum ei.  
manus eius in complinio se

In psalmis canentan. an. Domi  
ne audiu audirum tuum z timui.  
In sanctis eius laudate deum. Lan  
date. Caplin. hy. ut. S. an. Per  
uiscera misericordie te nostra in q  
bz uisitauit nos ouens ex alto.

Benedictus. Cetera ut. S. feria  
iuiu. Dominum deum nram  
uenite adoremus. ps. Venite.  
Nate surgentes. an. Quia mi  
rabilia. psalmus david.



antate  
domino  
caut i  
am no  
uigra  
muabi  
lia fecit. Saluabit subi  
textum eius: z brachui  
sanctum eius. otum  
fecit dominus salutare su  
um. in conspectu gentium  
reuelauit iusticiam suam.  
Recordatus est misericordie sue:  
z ueritati sue domui israhel.

oblitus. Gloria ps. an.

Ex quo omnia per quam omnia  
in quo omnia ipi gloria in sala.

Gloria dñi capitulu.  
nostru ihu xpi z ca  
ritas dei z communicatio  
sancti sps sit semper cum  
omnibz nobis amen.

Clamant in toto corde gaudi me  
domine. Justificationes tuas  
requiram. Gloria ps. Ab ocul  
tis meis munda me dñe. iux  
ta eloquium tuum da mi intellec  
tum domine. Cap. ps. deus.

Pacem et ueritatem  
diligite: ait domini  
omnipotens. Redime me  
dñe et miserere mei. ps. Des dñi  
meus stetit in uia recta in celis  
bndicam te domine. Gloria ps.

Ab oculis meis munda me  
domine. R. yael. x. ps. z. ut. S.

Antiph. Clamau  
dñm cum ps. ad.  
tribularet damau

domi  
ndi  
nati  
ta et  
oro.  
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Que  
tio.  
mi  
cat  
nis  
iat.

per dominum. iuuat. cor.  
Deum uerum unum in trinitate  
z trinitatem in unitate uenire ad  
temus. ps. Venite. hy. Jam ps.  
In primo. S. an. Ad deo deus  
unus omnipotens pater et filius  
et sps sanctus. ps. Dñe dñs nr.  
an. Te unum in substantia et  
trinitatem in personis confitemur.  
ps. Celi en. an. Te semp idem esse  
ui uer et intelligere positem. ps.  
Donum est tra. V. Verbo domi  
in celi firmam sunt. cor. yma.



redonui  
patrem  
a semet  
ipso non  
ab alio  
filium  
a patre genitum deum ueri  
de deo uero. Lumen uerum  
de lumine uero. non tam  
duo luminaria: sed unum  
lumen. Spm sanctum a  
patre et filio equaliter p









la marche de  
gaules & de la pe-  
tite bretagne  
auoit .ij. rois an-  
ciennement qui  
estement frere g-  
main. & auoient  
.ij. serens ger-  
maines. l'un  
des .ij. rois auoit

non li rois hant de benoys & li autres a-  
uoit non li rois beos. & gaules. li ro-  
is hant. estoit vrex hon. & li femme estoit  
sone & belle trop. & mlt estoit lece de  
toutes gens. ne onques de lui n'auoit  
eue eue tout seul enfant. qui valles  
estoit. & auoit lancelot. & demora bie-  
li amtes ca auant. por qm car li rois  
sien est oref mie ne la rousos. auanco-  
rieur li contes la diuine uore. & dit que  
li rois hant. auoit .i. sien voisin q'uar-  
chusit aissa terre deuers berri. q' lors  
estoit apellee terre de serce.

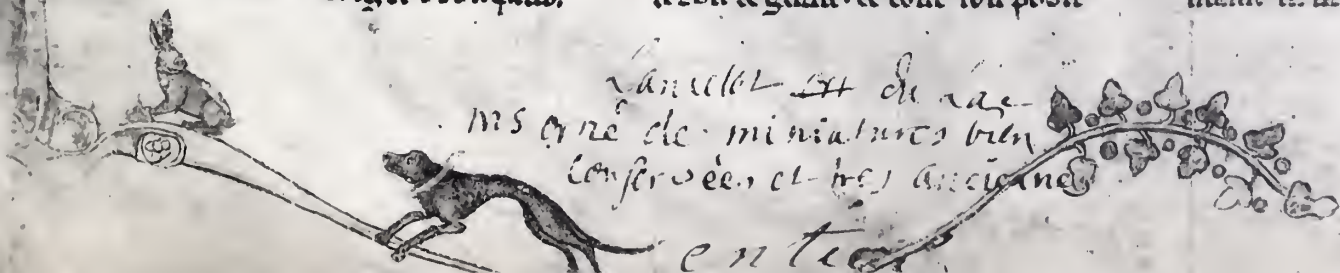
Li sien voisin estoit apellez clau-  
das. & fu sire de beorges & de son pais.

alz claudas estoit rois. & estoit  
mlt bons chlt. & mlt craires. & es-  
sages & de gnt porchas. & estoit hōs  
le rois de gaule. qui ore est apeller  
france. la terre de son regne estoit  
apellee de serce. por ce que ronce  
fu de serce par vterpandragon  
& par amon. qui acel tens estoit  
sire de bretagne la menout. que  
les gens apellent hoel endor ad.  
Cil amonous. si auoit desous lui  
gaule. & benoys. & estoit la ter-  
re mlt en la marche d'amer-  
gne. & de gascogne. & deoit auoir  
desous lui la terre de beorges mais  
claudas ne li ouilloit mie. ne ser-  
uice ne ten valent rendre. amon  
noit fait agnos don rois de gaule  
soudre aronne. & en rendoit  
uer. & estoient amon deors tout  
li rois fait par election. clat. au-  
mentint que claudas li auoit  
li agnos. par force des romains  
si assaut de gre. si aida claudas  
li rois de gaule. de tout son poon-

si perdi mlt amonous en la gre qui  
trop dura. Lors vint a vterpandragon  
qui rois estoit de la gnt bretagne.  
li demora sel lieu. par amon. qui li  
ardant de la gre.

**C**asi passa vterpandragon. men-  
tarout son poon. & li achelles li  
li signourages de gaule estoit torme-  
deuers claudas. & auoit comte am-  
mon. & bretagne. qui vout  
entre lui & vterpandragon. Lors con-  
rurent amonous sire claudas. si le decon-  
frent. & bretagne. toute la terre. & le  
chacient. & fu la terre li de la de-  
tout seul. que auques afora. & de re-  
ment porte. & autre. fers que li oref  
de beorges qui fu garde de sen & de de-  
uine. par le quandement vterpau-  
dragon. car ten li recorda qui pout  
estre mlt.

**A**pres sen corra vter. & auoit  
embertagne. la menout. & li  
li rois demora. & li rois. & li rois. & li rois.  
passa en la gnt bretagne. & de lors  
dunt en la menout. & bretagne. & de lors









es. Et dist q̄amais n'ia apres

Et cil li fiance ent. Et li v̄t lepper

Veit l'auoir qui uol entes. Et



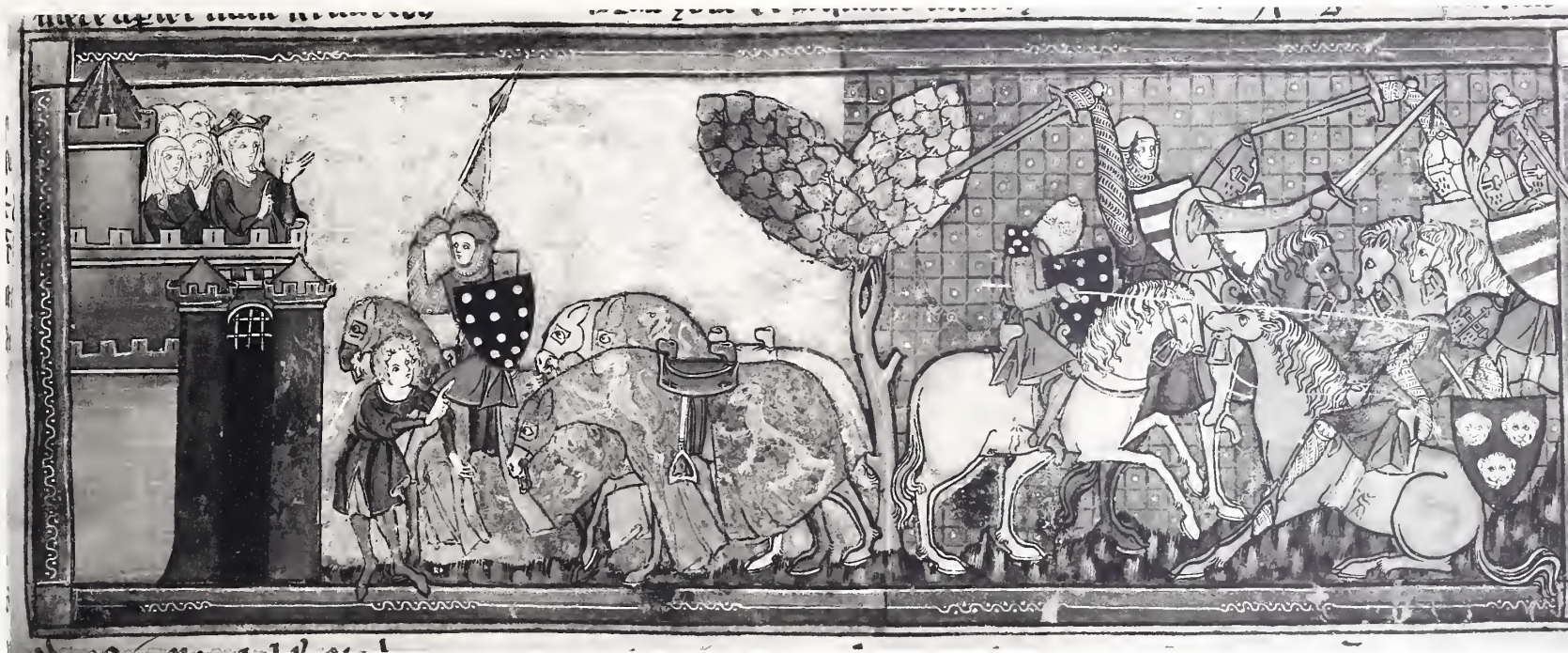
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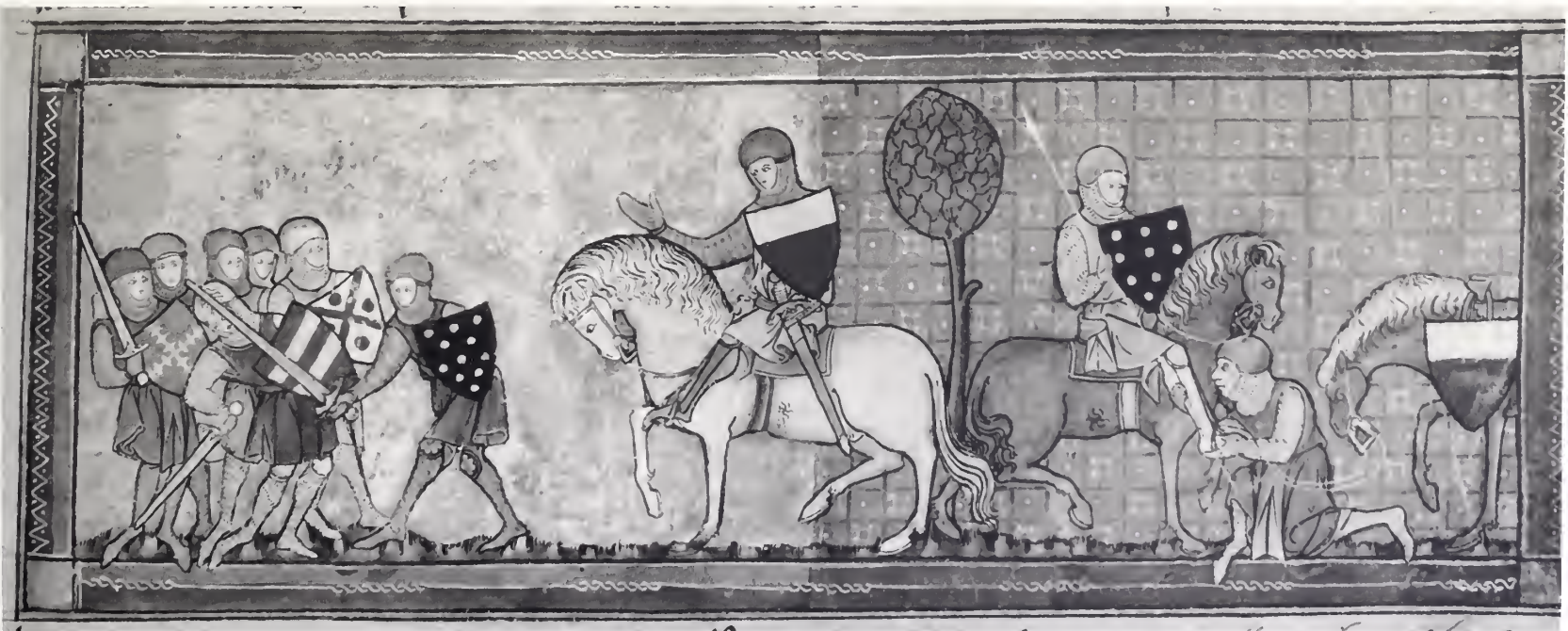








Fol. 73









me r'he courroux fort d'ame.

Armeure car trop est fonde. car

ne trop grant duel. Et li rois











For



For















z a d'uns en quel lui il portait  
 Oha en la fin sacorda a ce quil  
 uoit a. Galeh. qui tous les bns  
 li auoit fais : Si aduelt sa voie  
 pour aller en forelow. Oha  
 al cundat quil leust quis li ome  
 slamoit. Il ni alant mie. Oha  
 apellies Gamaud li auoit au  
 ble adue. Si eufu pms moult  
 dolans. z mlt courrouces. Et  
 quant il vint en forelow. li fu  
 a moult grant iore recens.  
 Oha de. Galeh. ni trouua il  
 mie. Car il sen estoit allez entre



la court. Et trouuerent moy  
 signour. Oha. qui les nouuel  
 li lor conta de. lant. Et quil  
 cuiderent bien quil fust alez en  
 forelow. Car il n'oubliant fust

fust mors quil ce dist li cotes  
 XI. iors z. XI. ns sans mangier.  
 Tanque les religi  
 euses gens li doient almorir  
 entel point il ueroit lame per  
 due. Si le firent mangier. Alor  
 ce mais ce mot uolier. Car li loz  
 geuners qui est. li fust trop gnt  
 mal. Et a li youri sus autre  
 entombriers que li plaie quil  
 auoit eue a conquerre lescut  
 li to:ama. ou elle auoit este  
 manuellement garie. Si li por  
 ri la. z. Et loz li quant vne



lui et Galehodis pour lui  
 querre. Et lors fu. lant. tous  
 desues ne ne gardant leur quil  
 fortenast. quant il ne sauoit a  
 cui conforter. Et toutes les ui  
 es que len li faisoit li desplandret  
 vne nuit sembla des gens. Galeh  
 auient. Si n'emporta que sa  
 cote. z. ar. brues z. sa chemise.  
 Et de la grant anguille quil auoit  
 li estoit liues elreues alsaumer  
 en son lit. Il auoit bien l'ame  
 plaine esueille. Cui li en ala  
 lantelous. Et quant on creua  
 au man le lant. Si cuida len  
 quil se fust occis. Si fu li dueh  
 trop grans qui fust eufu. Oha  
 or n'emparole plus li cotes ci  
 endroit. Il neus retourne a Ga  
 leh. qui le voit querre.

Il adue que voir le querrez.  
 Oha n'ant leu reuint. Galeh.  
 arriere en forelow. Oha  
 qnt il oy la verite oment il  
 sen estoit partis. Et le lant  
 qui fu trouuez en son lit. Si cu  
 da bien quil fust mors. Et que  
 il mesmes se fust occis. Des loz  
 en auant ne eut il point de con  
 forter. z. non pour qnt il se con  
 fortaut durement il ne cuidast  
 que il fust mors. Oha ce le  
 faudoit desesperer quil ne vo  
 loit mangier ne boue. Oha  
 tant de confort yme il auoit il  
 li fu li esus. lant. quil auoit  
 tous iors deuant les iex. e. ra  
 nue brice de lui.

**T**ant fut duel pour lant.  
 pour ce quil cuiderent quil

maladie dont touz li cors li se  
 cha z. h. membre. En tel maniere  
 languit. Galeh. de la yagdelai  
 ne insqua la daraine semaine  
 de septembre. Et lors trespassa  
 de cest monde come li plus pieu  
 domz dou monde il son raiuz au  
 resuoung des cotes de id. aage  
 Oha les gens au mo:uel quil  
 fut auant ne serueut mie li gre  
 reut cotes. z. fut Galehodis m  
 uelur de la rive. z. maintes ho ma  
 ches. mou. z. maintes autres ho

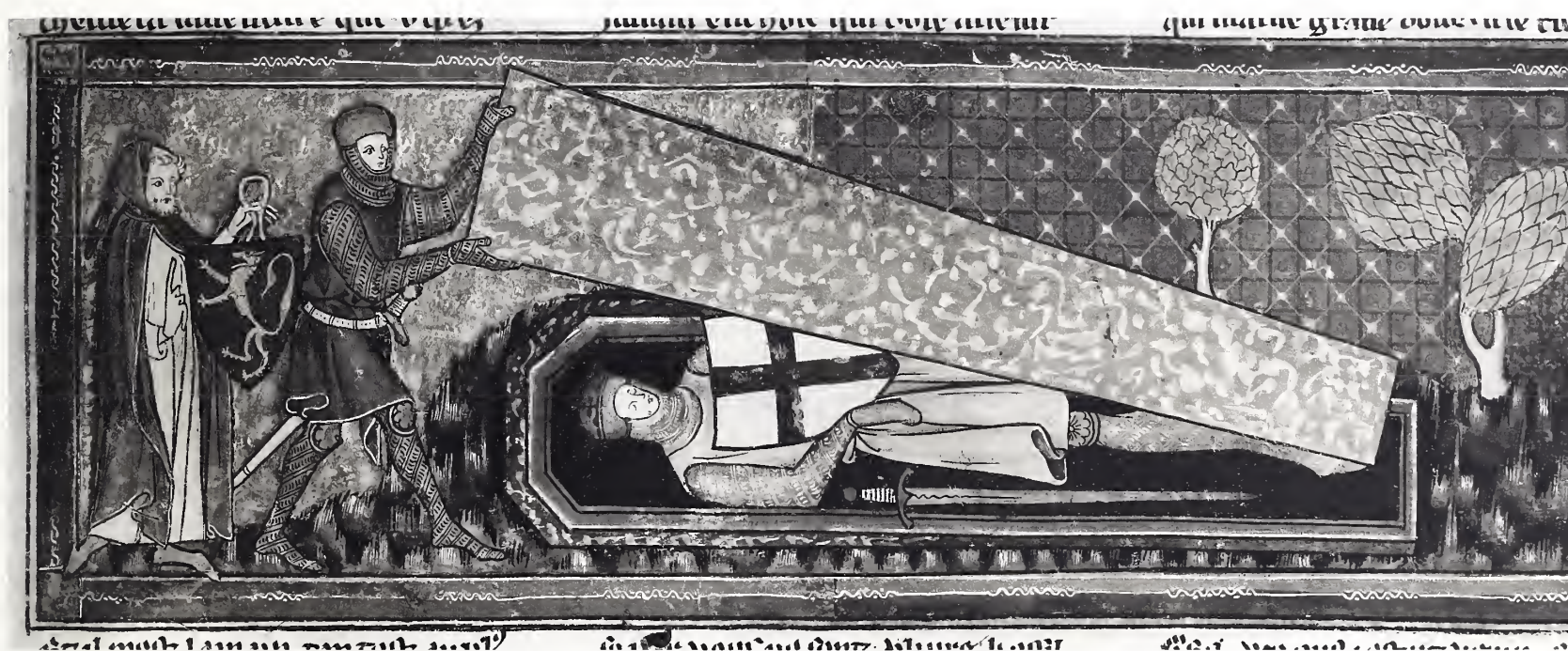


mes onueues  
 fut. Oha  
 or se tant li co  
 tes de lui z. re  
 roque a lant.  
 z. dnt  
 li cotes que









































For







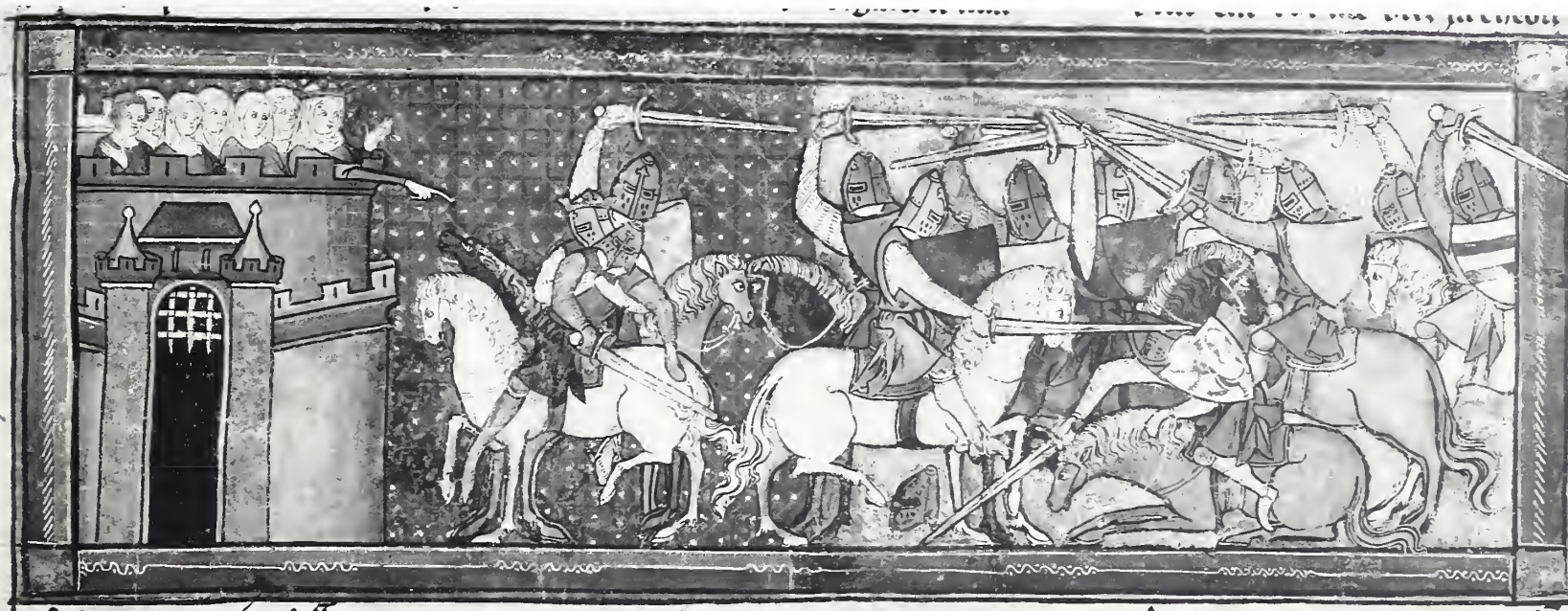












FOL. 262

THE TOURNAMENT WHEN VICTORIOUS LANCELOT GROWS FAINT AT THE SIGHT OF GUINEVERE



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BANIN TILTING AT A BARREL



FOL. 104

LANCELOT PENSIVE IN LOVE WITH  
THE QUEEN



FOL. 179

KALIDES VANQUISHED BY BEOR EN  
HUNGERFORD CASTLE



FOL. 196

DODINEL FOLLOWS THE DAMSEL WHO  
BRAVED HIM TO GO WITH HER



FOL. 204

HECTOR SETS OUT ON HIS QUEST



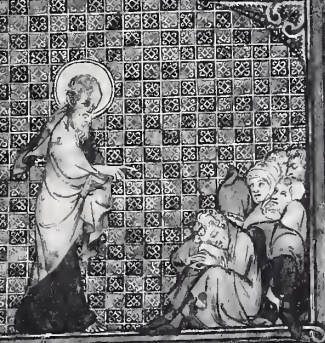
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KING ARTHUR GRIEVING FOR  
SUPPOSED DEATH OF LANCELOT





**D**ominica i. in aduentu dñi. **L**uce  
 eple. vi. pñi. apli. ad romanos.



**R**attis. **S**cientes quia  
 hora est. iam nos de sop  
 no surgite. Nunc enim p  
 prior est nostra salus: nū  
 cum credidimus. Nox preterit: dies au  
 tem appropinquavit. Abiciamus it  
 go opera tenebrarum: et induamur ar  
 ma lucis sic: ut in die honestoambu  
 lemus. Non in commellationibus et  
 ebrietatibus: non in cubilibus: et impudi  
 ciis. non in contumacia et simulatione.  
 S: induamus dñm ih̄m xp̄m. **¶**

**R**at. **P**atientes erite: idq: ad  
 aduentum domini. Et ut agrola  
 expectat p̄ciosi fructu t̄re. paciēter ferēs.





populi acquisitionis: ut virtutes ei  
annūciatis qui de tenebris nos no-  
tauit in admirabile lumen suū.

Qui aliquando non populus: nūc  
autem populus dei. Qui nō scuit  
miam: nunc autem miam scuit.

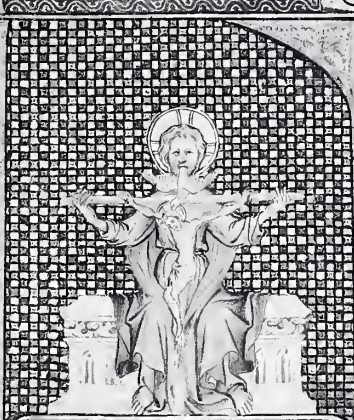
Unica in oct. pasche. **C**āo eplē. vi  
Iohannis. Apli.

**B**arissimū: **O**mnē qđ natum  
est ex deo: uincit mundum.

**E**t hec est victoria que uincit mū-  
dum fides nra. Quis est autē qui  
uincit mundum nisi qui credit  
qm̄ ihs est filius dei: hic est qui  
uenit per aquam et sanguinē ihs  
xps. Non in aqua solum: s; in aq̄  
et sanguine. Et sps est qui testifi-  
catur: qm̄ xps est uitas. Qm̄ tres







**R**ate: **G**ratia domini in  
ihū xpī: et caritas dei.  
Et communicatio sā  
spiritus: sit semper: cū  
omnib: nobis amen.



**R**ates: **E**go enim accepi a  
domino quod et tra-  
didi vobis. Quonia  
dominus ih̄s i qua  
nocte traditur: accepit panem.  
et gratias agens. fregit. et dixit.  
Accipite et manducate: hoc est  
corpus meum. hoc facite: in meā  
commemorationem. Similiter et







FOL. 13



FOL. 15



FOL. 108 b



FOL. 84



FOL. 99 b





suscitans illum a mortuis: et con-  
stituit eum ad dexteram suam in  
caelestibus. super omnem principatum  
et potestatem. et uirtutem. et dñatio-  
nem: et omne nomen quod nō dat.

Non solum in hoc seculo: sed etiam  
in futuro. **Dñica. ij.** **Acto eplē**  
**beati Johannis Apli.**

**B**arissimi: Nolite mirari:  
si odit uos mundus. Nos  
scimus quia transiim su-  
mus de morte ad uitam: quā dili-  
gimus fratres. Qui non diligit:  
manet in morte. Omnis qui odit  
frēm suum: homicida est. Et satis  
quā omnis homicida: non habet  
hereditatem in regno xpisti. et dei.  
In hoc cognouimus caritatem dei:







Le commencement de la bible est en la hystoire  
de nosseigneurs. C'est li prohemies de ce  
livre de la bible de la sainte eglise.

**D**urée que li diable  
qui chascun jour en  
preche et destourbe  
et enorment les cœurs  
des hommes par oiseu  
se et par malice q'il  
a tendus pour nous

prendre entre en nous cuers com al qui onq  
ne cesse de guetier comment il nous puit me  
ner apeche pour nos ames treve de son pu  
ant enfer. Auecques lui est il mestiers a no  
dres et prestres de sainte eglise qui de nous  
estrelumiere du monde. Que nous apres nosse  
vel et nossevelons entendons a aucune bone  
œuvre faire. Si que li prestres des dampnes li  
trables qui a nousuent assaillir de lesorder  
temptations ne nous truisse oiseul de p coi  
il ait achouison de legierement entrer en nos  
cuers et nous face cheoir empêche. preme  
rement par prestres et apres par oeuvre si

de nous sus toute riens four oiseul. Et er  
tendre tousiours afeir aucune bone oeuvre  
qui adieu plaie et au deat le soir con  
enmeile. Et pource que li diables qui nous  
de soit ma fer pecher par oiseul ne me pui  
mes trouuer. Ael tousiours esloigne tancue  
bone oeuvre. Auecques lui est il prestres et cha  
nommes de saint pere tancue de leueche de  
terocime. Et Guart des molins lui apeler.  
Premierement alaloenge de dieu et de la  
uerge marie et de tous saints et apres aup  
fis de tous ceus qui ceste oeuvre ueront. Et  
ala requeste d'un men especial am qui mlt  
desire le prouf de manie. translate les li  
ures hystoriaux de la bible de latin en romas  
en la maniere que li mestres entente en  
tous les escolastres entendent des hystories  
ce dont il ne me mestiers de translate. Et  
entendant plainement le texte des liures  
hystoriaux de la bible. Si priatous tous  
ces thistations liron que se il ha aucune  
se aueprendre en l'ordenance du roman qui  
maient pour escole. Car sus l'ame de nosse





richesses et tutes al toutes pallees biautes est  
uamne. Grace est deceuable. et fame qui amme.  
dieu sera loees dommes



Si commence li liures eclestastes

**E**s parolles eclestastes filz  
dauid Roys de iherusalem  
uamne de uamne dist eclest  
astes deuamtes. et toutes  
choles sont deuamtes que  
li homs a plus de son labour  
qui labourie sous le ciel. Cest adire que il labourie  
en terre sous le ciel. Generacion na et genera  
cion uient. L'atere est par diuinement. Li so  
leus lieue et esconste et repere en son lieu. et il  
renesant iluec retourne par midi. et est flechit  
uers aquilon. Li espris auuome toutes choses  
uait et retourne en ses cerches. Tuit li flucue  
entrent en la mer et elle ne se ioune de me. Li fluc  
ue repere au lieu dont il issent et retourne de  
chies. Toutes choses griez sont homs ne les puet  
me desplier par la parole. Orille n'est mie saou  
le dir ne oeil du uoir. C'est ce qui a este ce me  
ismes qui est auenir. Ce meismes qui a este une  
chose n'est nouuelle en terre. Ne aucun ne puet  
pas dire ice est nouuel. Ice aia este au siecle qui  
est deuant nous. Or moue n'est mie despreme  
choles et recordement ne sera mie des choses qui  
ont este enuers celles qui ont a estre ou derrenier  
temps. Je eclestastes sui roys dist en iherlm  
vns en mon corage querre et enchercher sagement  
de tout ce qui est fait en terre. Der a donnee ceste  
mauvaise occupation au filz des hommes que il

dieu. Li souuerain prestre et la multitude de ho  
mes et des fames qui estoient en grant agouille  
et attendoient la uenture et prioient dame deu  
le tout puissant que il sauast ces choses qui  
estoient nites en la garde a ceus ou elles estoient  
heliodores par fesoit ce que il auoit empru. et  
estoit celes le tresor o touz les serans. o el de li  
tout puissans monstra sa uertu que tuit al q  
podrent oier al heliodores chauerent p la force  
dame dieu. et furent tourmentes empereur. Car  
il lurent. i. cheual sus cor. i. home moue espena  
ble qui estoit asurne de tres biau aournement  
Et il desoula heliodore des piez o grant force. Et  
il sembloit que al qui estoit deus le cheual eut  
armes dor. Apres apparurent. ij. iouuenadur  
fort a tel couit de belles conuerties qui au  
uolent heliodore. et le tourment dune  
part et tuitie sans enteelement. et le bato  
ait forment. et heliodore chier soudainement  
atterre et fu en uelopi de mit grant obscures et  
ses gent le pristrent et le portèrent hoir. Il  
estoit mis par la deuine uertu. Et al de la cite  
beneurent dame dieu. Car il soustraiout son  
lieu et son temple au estoit auant plam ce  
pour t ore est plam de iore et de lesee. porte  
que dame dieu li touz puissans i est apparue



Comment heliodore fu batut de ij iouue  
adur et foule au piez des cheuals

**U**ns des amis heliodore prioit  
dames que il prast le tuer haut  
dieu que il li donnast vie car il es  
toit prest de mort. et pource que







**B**eatus vir qui non abut in consilio  
impiorum et in via peccatorum non.

**B**enevolens est liberos qui  
nata pas ou conseil des  
felons et qui n'est pas  
en la voie des pecheurs  
et qui ne suit pas en la  
chaire de peccance.

**B**enevolente est la loi nre seigneur  
et en la loi d'icelui pensera par iour et par  
nuict. Et il sera comme li fuis qui est plan  
te iouste le decourcement des eues q' donna  
son fruit en son temps. Et la feuille ne  
cherra pas et tout ce que il fera sera tou  
iours en prosperite. Et selon ne seront mie  
en la maniere mes ausi q' me la poudre  
que liens lieue de la face de la terre. Et  
pource ne retourneront mie li felon en iuge  
ment ne les pecheurs ou conseil des iustes.

**P**ource a cognu nre sire la voie des ius  
tes et la voie des felons perua. Quatre fois

**P**our coi fremment les gens et li pie  
ples penserent uamuel choses.

**L**es roys de la terre esturent et li pnce  
assemblerent ensemble contre nre seigneur

et encontre crist. **D**erompons leur lieus  
et gironz leur ion telus nous. **Q**ui qui ha  
bita el aer les charmes et nre sire le subli  
nera. **N**os parlera il acul en son iur et

les troublera en la for senerie. **D**ecertes  
iesu establis roys de lui sus son son lant

mont prechant son commandement.

**N**otre sire me dit tu es mes fil et tai

lui engendrie. **R**equier moi et ie te pon  
rai gent en royaume et les termes de  
la terre ta possession. **E**n les gouvernial  
en uerge de fer et les frustera q' me uel  
de ponci. **E**t uous iours ententes oie son  
entengment nous qui uis la terre. **S**i  
ues nre seigneur en iour et elece a  
lui o trembleu. **D**ignes de cepline que  
par auenture nre sire ne se courrouce  
et que uous ne perissiez de droite voie. **E**ne  
oit souent tuit al qui auront science con  
me son ire se pendra en pou de temps.

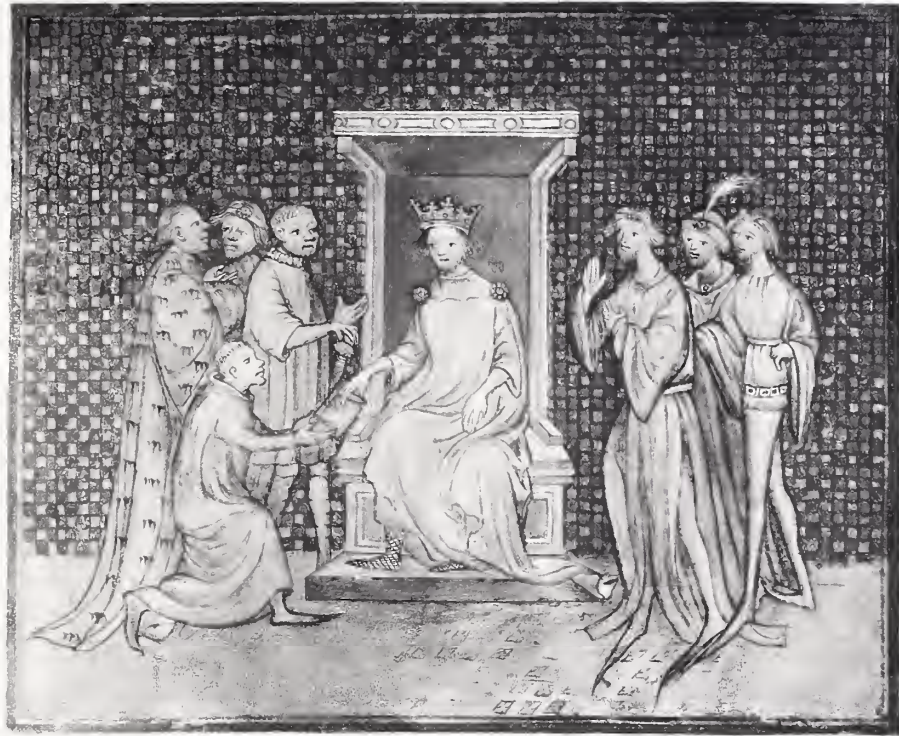
**D**omine quid multiplicati sunt

**S**ur pour coi sont moult plus al q'  
me troublent et pour coi se lieue  
plusieurs contre moi. **D**oulz dient a ma  
me il n'a pas salu en son dieu. **D**ecertes  
sire tu es mon royaume et ma gloire et  
essaucant mon chief. **N**e crai remans  
a nre seigneur et il moi de la sainte mon  
tagne. **N**e doim et sui plain de corail  
et me leui car nre sire le recut. **N**e ne  
criendi pas les milliers du peuple qui  
maudont. **S**ire lieue toi mon dieu fait  
moi saul. **E**st ce que tu as fait tous ce  
qui estoient contre moi sans cause et as  
brisie les dens des pecheurs. **E**t sans  
de nre seigneur et ta benedictio et sus le  
pne ie cum in uocarem exaudiat me de.

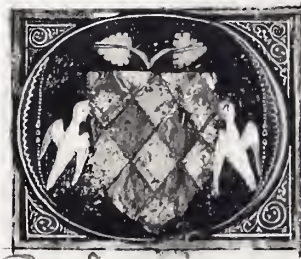
**D**ieu tuas si ome ie ta pelasse tume  
le dens en ma tribulation. **S**ires moi  
a de moi et oies mon ion. **E**t si domes  
pour coi es uous griez de tuer pour quoi







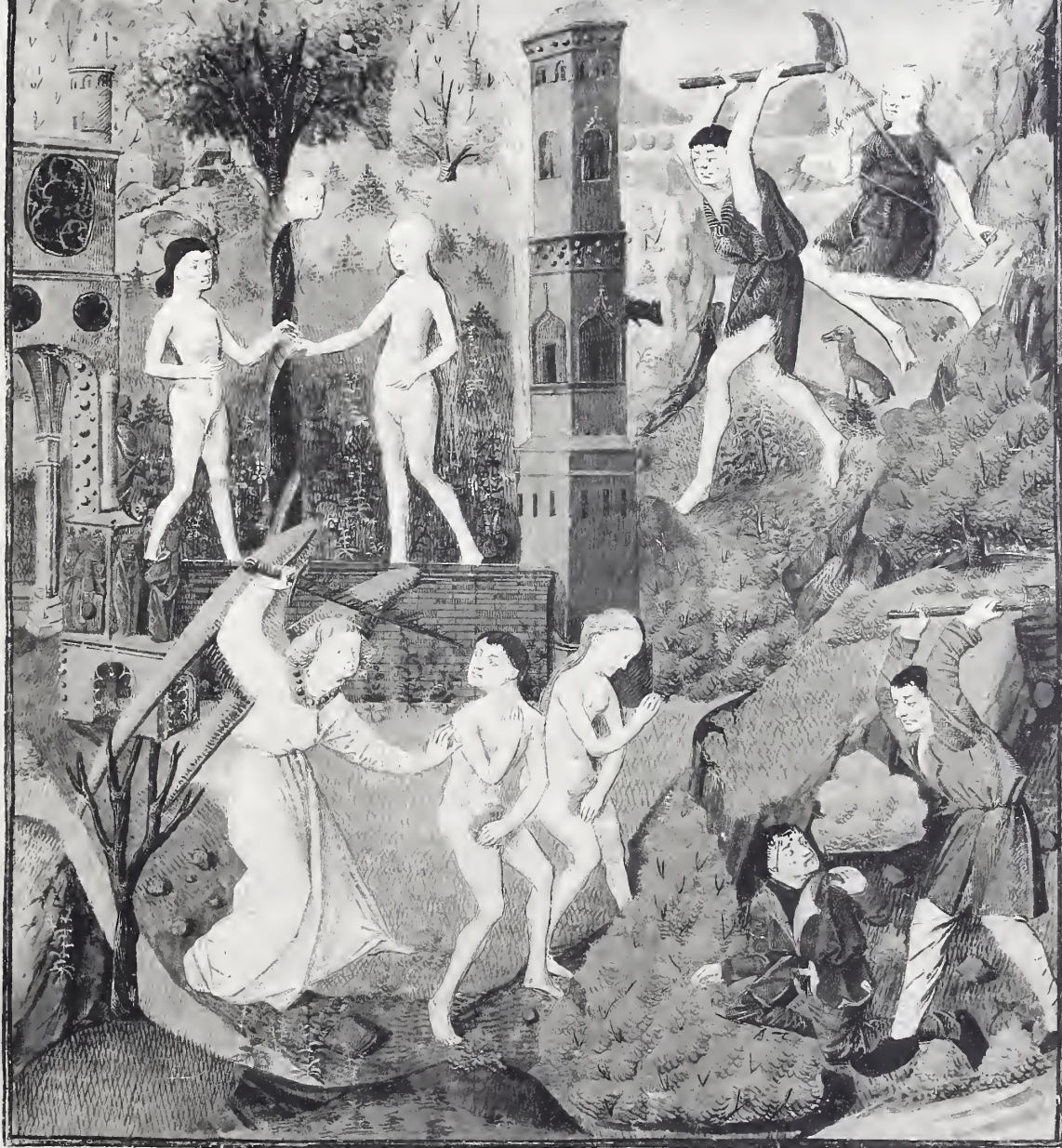
Folio 1 The Poet presents his Book to the King



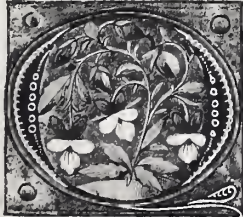
Et fut Dextran corneur qnt celui escontu  
 a donc se fist armer bn lui arda  
 Et qnt il fut monter son beueme de a  
 Et le msi en son chief la lance demanda  
 Il l'ammst a son col a dieu se comandi







De Adā et eue vñmer chappre cōmē tant en latin. maiorz nroz et cetera.



**D**uant ie considere et  
pense en diuerses.  
manieres les plu  
rables malheurees  
de nos predecesseurs  
al celle fin que du cōm  
nombre de ceulx qui par fortune ont

este trebuches ie prensisse au commen  
cement de ce liure aucun prince terrien  
assez digne de estre premier entre les  
malheureux. Et voyci deux vieillars  
se arrestierent deuant moy si tres aa  
gies et si anacēs quil sembloit quilz  
ne peussent trahner leurs membres











1 inch

Ce premier chapitre est en lieu de prologue par quoy beate moſtie que il est bon  
præder par autres exemples. Et cōmence ou latin forſan erunt

**D**utins par aduente  
duoient que par  
les exemples deſſus  
diz ſay aſſes mo  
ſtie quelles ſoient  
ces forces de fortie  
et quelle ſoit la muablete des choſes  
de ce monde. Et cōmēt leſperance des

mondaines bienueitez eſt deceuable  
et la gloire de ce monde eſt vaine. Et  
vray eſt que les nobles couaiges  
pourroient ſoy ramener au droit che  
min de vertu non pas ſeulement par  
tantz de exemples cōme ie comptay  
cy deſſus ou premier liure aiaie p  
ma ſeul exemple ſil eſtoit bñ eſtendu.









Le vinner chapitre contient le début de pouture et de fortune. Et comence ou latin Cōsueu.

**C**larne et autre  
voyageur qui for  
aui long et la  
bourseur chem  
ont de costume  
for arrefier et a  
lune des fois torcher la sueur de leurs  
visage et a autre des fois mettre sus  
leurs fardaulx pour a legier le corps  
et autre fois prendre le vent froit et  
souef et bone ou vin ou caue p. appai  
sier la soif. Et si ont de costume.

plermes et voyageur de voir et abir  
ter combien de chemin ilz ont fait. Apres  
ce qu'ilz ont tōne les dos a aucun nota  
ble lieu dont ilz se font p. ilz recordent  
entre eulx le nombre et le nom des cha  
steaulx des riuieres des ralees des  
montaignes et des mers qu'ilz ont  
passees. Et quat ilz rabatent de tout  
leur chemin ce qui en est ia fait ilz pre  
nent en leurs cueurs forces et alle  
grece plus qu'ilz nen auoient pour ac  
complir le remenant du labo. et du











Et comence le premier chapitre du quart liure en lieu de prologue. Et comence  
ou latin admissse reor.

**N**e cuide que aucun  
pou ie aye oste  
desmeu les cou  
raiges des seig  
de leur dure p  
auat obstinee.  
Et si cuide que par les grans exeples

deuant diz ie aye espoüete loutraige  
et la desordonance des orgueilleuses  
amees. Car des humbles ie ne ple ja  
mais. Pour ce q huilite ne chiet ne  
ne tresbuche par quelcoque force  
Je ne scay qui est celui qui soit si dur  
en cuer qui sans paour ait peu  
lire ou escouter le tresbuchement

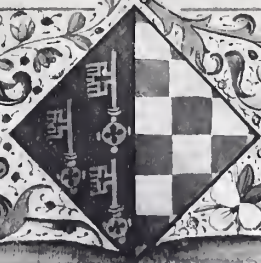








Le premier chapitre le cas de selene et antioch<sup>e</sup> roys de syrie et d'asie et come du latin dū p<sup>r</sup>  
**A**pres le racōpremier des miseres de lawr<sup>e</sup>  
ne arsinoc radie  
ā en moir reposat  
vng tantet ie refre  
chiffone les forces  
de mon corps et les vtues de mon coura  
ge selene et antioch<sup>e</sup> ladi<sup>e</sup> roys de asie  
et de syrie plorans pour leurs misfortunes  
et accusans lun lautre pour leurs desfor  
tunes furent en ma presence mesles  
enme t<sup>r</sup>istat compaignie de autres  
meschans nobles hommes. Et ape  
ce que se fu vng pou refreschi et refor  
ac ie entrepris a descaires leurs cas  
cōten<sup>r</sup>es auaciens hystories antioch<sup>e</sup>



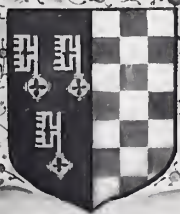








Le premier chapitre contieut le parlementerz de fortune et de laurier. 2. omme oulati. ni post  
**F**ortune qui est vng hideux mēstre et qui  
 come chambriere done et de part au  
 homes et aux femmes les bienartres  
 mondances Si vint deuāt moy puis  
 que le qui m'estoie vng tantet re  
 pose pnoie ma plume apres la fin  
 de mon v. liure pour comēcer le  
 vs. le qui fu esbahi de l'ymage de for  
 tune me escray a dieu qui est le don  
 neur des vres biens. Et se aucū me  
 demande qle fut ma sentence a res  
 ce que ie eu aduisee la figure de for  
 tune Je respon que ie eu grant paour  
 quat ie droittemēt regarday la gūe  
 estatue et la merueilleuse facon du  
 corps de dame fortune car elle a  
 uoit les yeulx ardes et sembloit



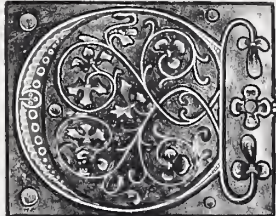




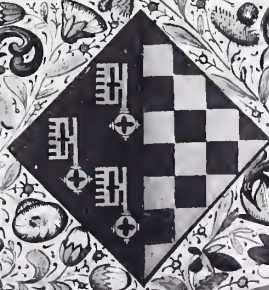




Le premier chapitre contient le cas de aucuns malheureux nobles et commence  
ou latin nūmī.



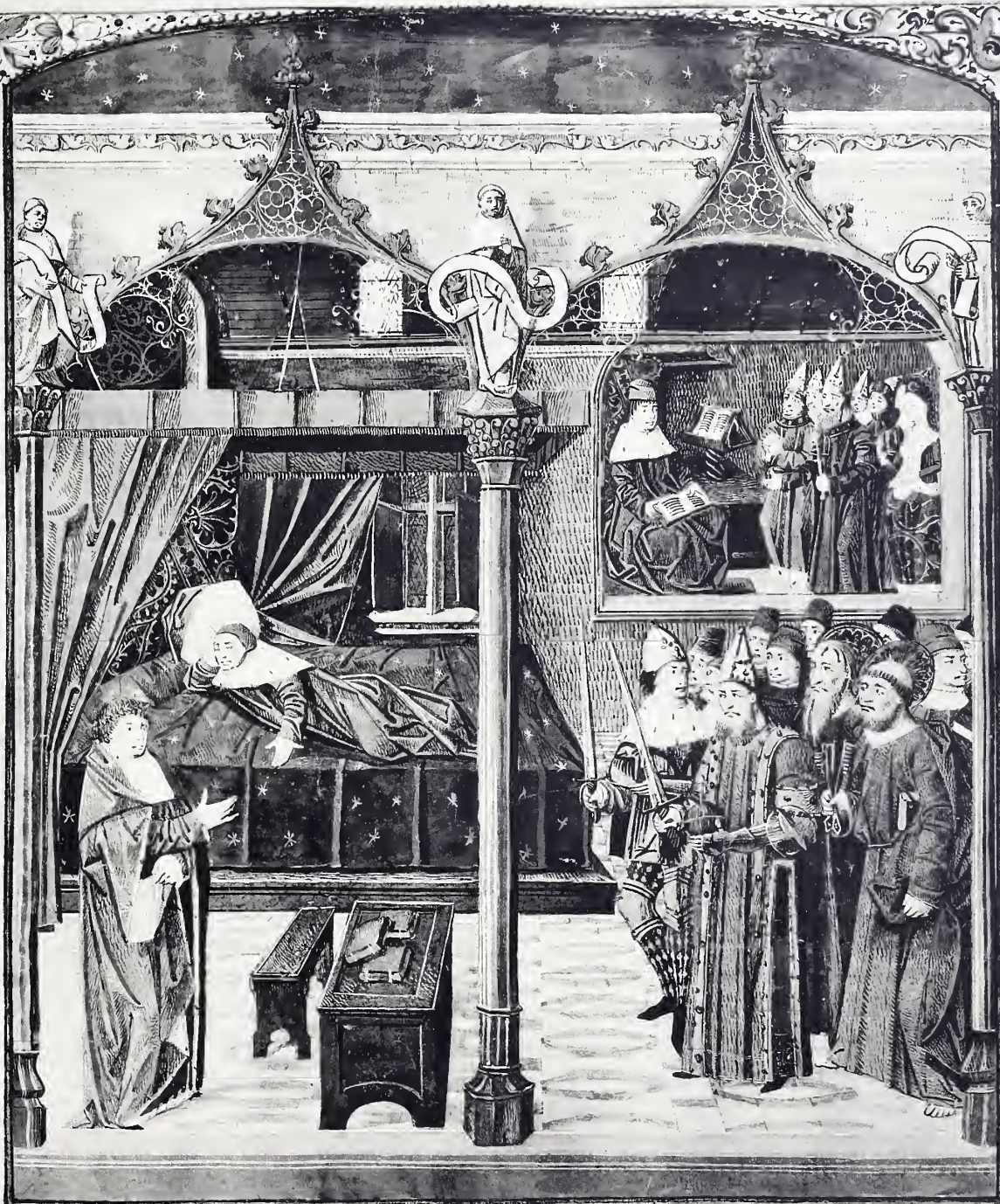
**D**ieu sage homme  
connoist certain  
mēt que quāt moy  
et les autres ouuier  
puiſons plus nos  
forces par quele cō  
queſte labeur de tant nōi prenons plus  
deſirement le repos et le dormir et quāt  
le repos ſe reſpend par les membres tra  
uaillez nous le prenons aucunes fois  
ſi quāt delices et ſouefete que ſe nous nē  
conſiderons de trop long repos il enton  
ne une fois nos membres tellēt qu'il ſe  
blet liē. Et par moy j'ay eſprouē ceſte choſe  
car apz auoir eſcript les aīē et nōiē ſaīē et doloīē











Le premier chapitre cōtiēt vng debat de frācois petrac poete florētī et de Jehan boacce aucteur  
de cestu liure Et cōmēce ou latin. Qd mōi. **re**pos contrainc a subtilite d'engin. Et cō  
bien q par ma folie ie aie esprouue q  
le chose est repos toutesuoyes ie suis  
maintenāt cheuz en dōmagense pisse  
Car pōce que ie desuoie repos ie alā  
dōnāy mes mēbres et les laissay de  
oir en trespāt oy suete. Je oubliay tou  
tes les brues de cūsancon et me plāgeu



**E** ne scar quoy ie die  
aps la cōplissement  
de mon vii. liure fors  
que ie me repose.  
Mais ie dāting le  
repos. car clere chose est q le trop gāt  
repos est cause de en cōmisseur. Et si est

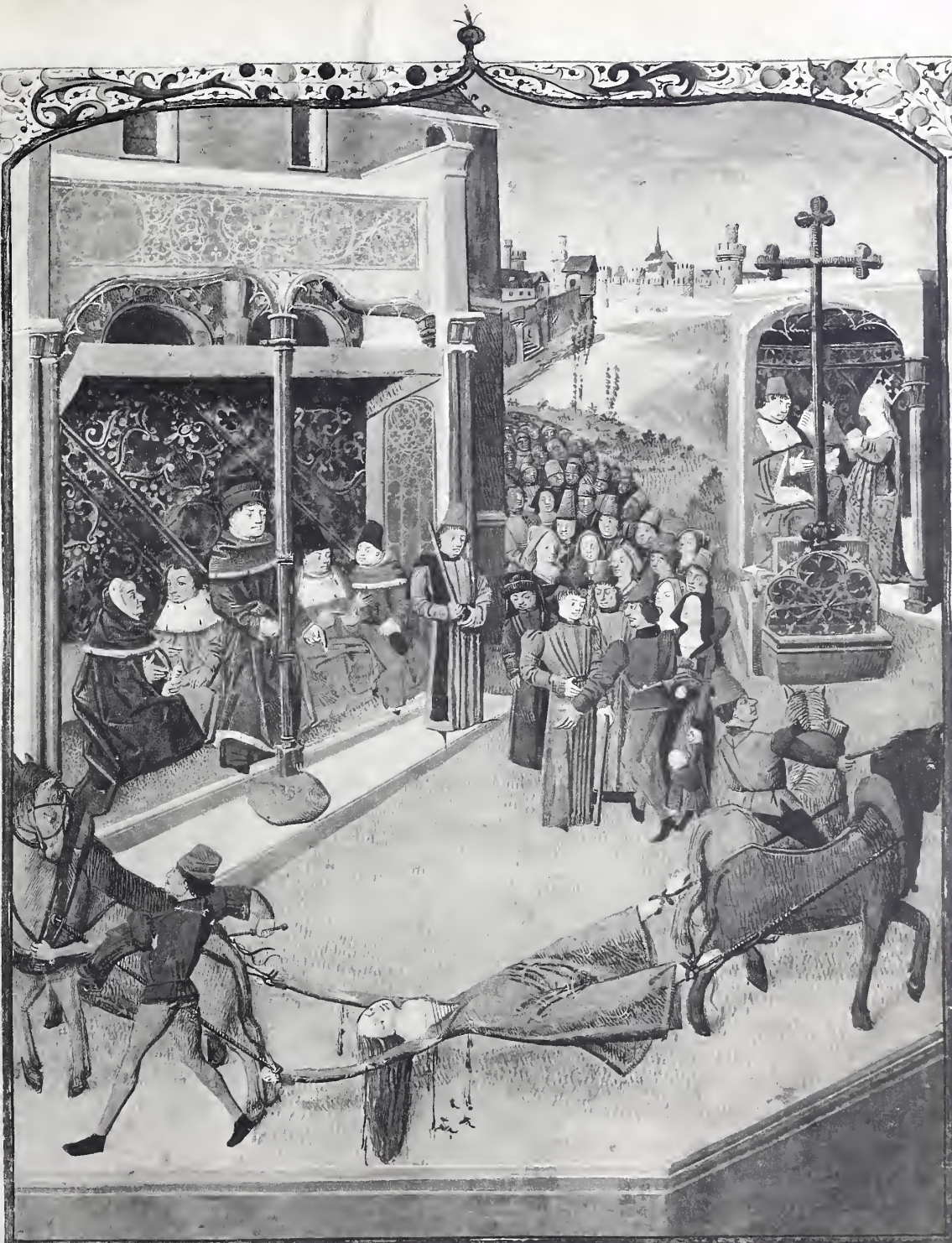


en signe

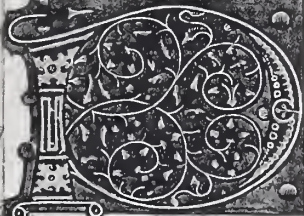




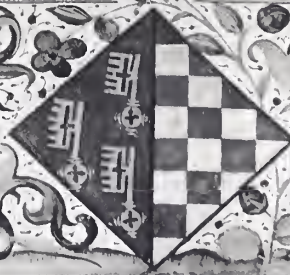




Le premier chapitre du ix. et derrenier liure de Jehan boece des cas des nobles cōtiet les cas  
d'aucuns nobles malheureux et de brūchilde royne de frāce. et cōmēce ou latin. Nō imemor.



ouire que mō noble  
maistre francois pe  
tite ou pmer cha  
pitre de vuy liure  
pcedunt me repst  
si augremēt que  
de hōite il me fist rougir le visage po.  
ce que ie me estoie abandonne a repos et  
a oysuete maintenant et encores lay sou  
uenance de la veigougnie q mon die ma  
stre me gecta au visage. Et combien  
que ie ne soie pas si longuement demou  
re en repos ne en oysuete cōme ma dou  
lente desue. Toutesuoye ayx le acōplisse











ANCIENT ROUEN







Où ce que ceulx de bonne vol  
lente qui tendent venir a hon  
neur selon Dieu par vaillance  
et par hardement desirent oyr  
et scauoir les nobles et honorables faiz  
des anciens pour y prendre exēple afin de ve  
nir a leur intencion. Je a l'aide de Dieu mette  
ray en forme au mieulx que je pourray les  
hystoires et faiz des nobles ducs de nost  
re temps au ou temps qu'ils ont este se







De quel l'encreit haron. haron. Cymrle  
de guillaume Lontue esre.



tu estoit foutez. Du ducil et thmit  
courroux que fiesurt fust de la mort de son  
vire. Et de ses nobles, chassant fait.















qui les regar Jouer



Soient tuent











Parut le Roy Edward d'Angleterre



Ordoigna le Duc d'Alençon





et qui chascun combatist au meulx quil pou-  
roit Comment Guillaume ordonna a ses  
gens de faire semblant de fuir afin de faire  
saillir les anglois de leurs sourdis.



**A**insi fut fait comme Guillaume  
l'avoit ordonne Et comme ce  
rent northmannes a fuir Les an-  
gles retraire Et si tost comme les anglois





puis le pays fist fonder l'abbaye de la bataille.  
 Et couronnent quelle le bastart



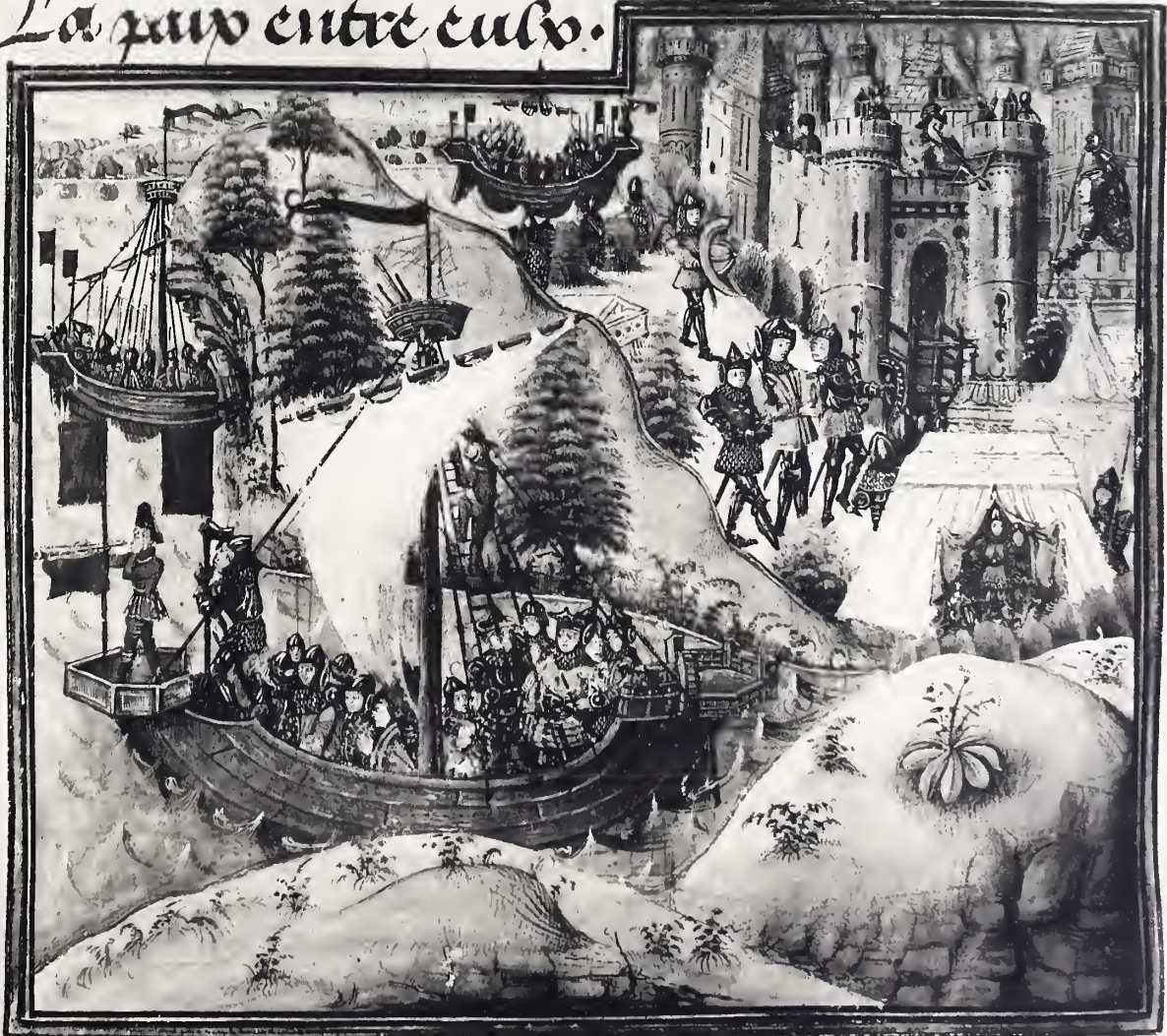




Incident



La paix entre eux.











**R**ichart vint a Fouen. Et  
 s'assemblerent tous les  
 barons de la duchie de  
 nozshirlandie Et en leur  
 presence receut Richart  
 le sce de l'adite duchie  
 par la main l'archevesque d'aulstrie Le so  
 sainte ma itarite Et apres ce receut la







Fol. 13

**H**oc opus scripsit frater A-  
lexander deflorentia ordi-  
s fratrum heremitarum sancti  
Augustini et hoc dum esset  
Bachalarius inconuentu et  
studio Neapolitano. Regnan-  
te Serenissimo Rege Ferdina-  
do. Anno nostre salutis. 1477  
M. CCC. LXXVII. Die uero 23  
XXIII. S. in uigilia sancti Iohis  
Baptiste hora 13. XIII. Regna-  
te Serenitate & Pace bona.  
Expliciunt officia. Deo gra-  
tias Amen. Finis

Fol. 175 b



Fol. 15

PICCOLA & DEI A  
F. GRAND. C.:

SCRITTO PER ALLO  
STUDIO BILIOTTI  
DA ANTONIO S.  
BALDISSIMO  
ANNO  
FOLIO MONTANO

Fol. 240

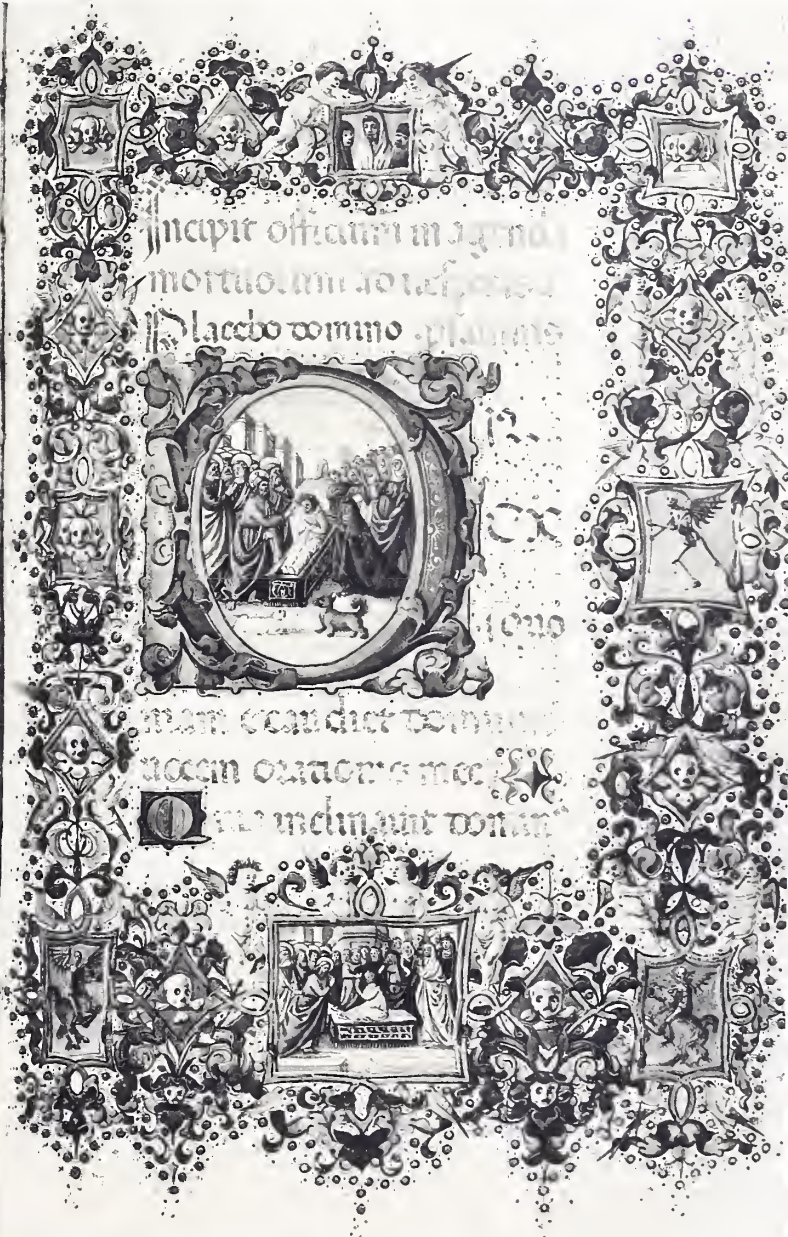






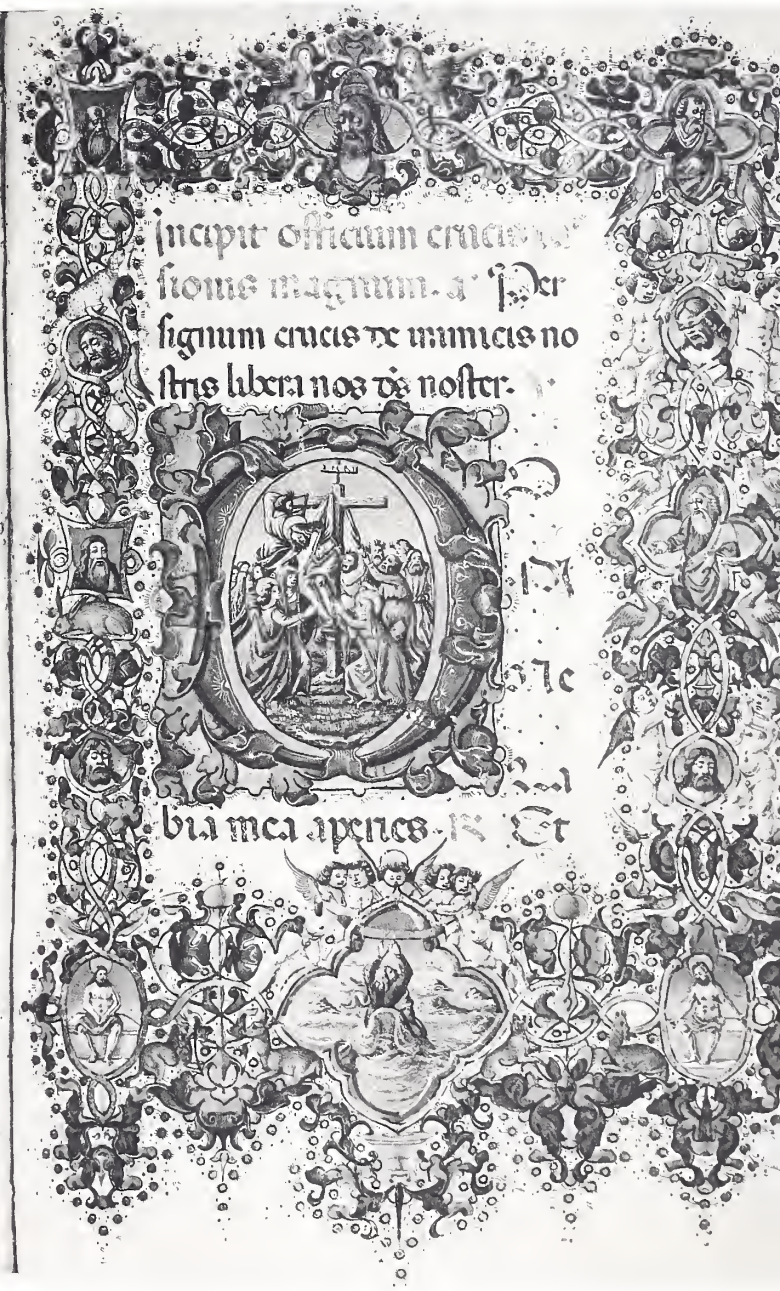


















Incipit officium cruci-  
ferum. Versus.



bu mea aperce. Et  
os meum annuntiabit  
laudem tuam. V. Deus  
in adiutorium meum etc.

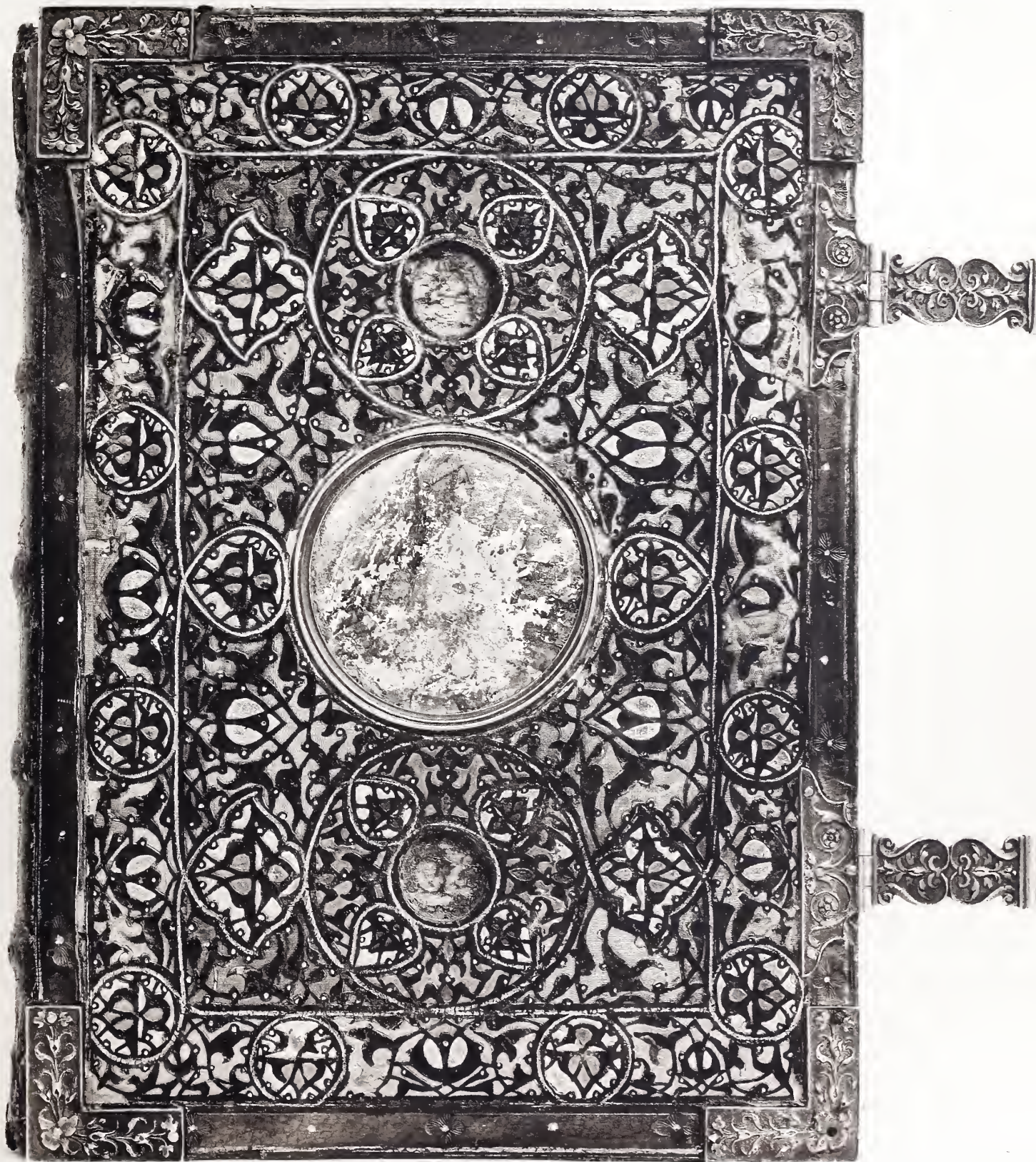










































FOL. 27 v



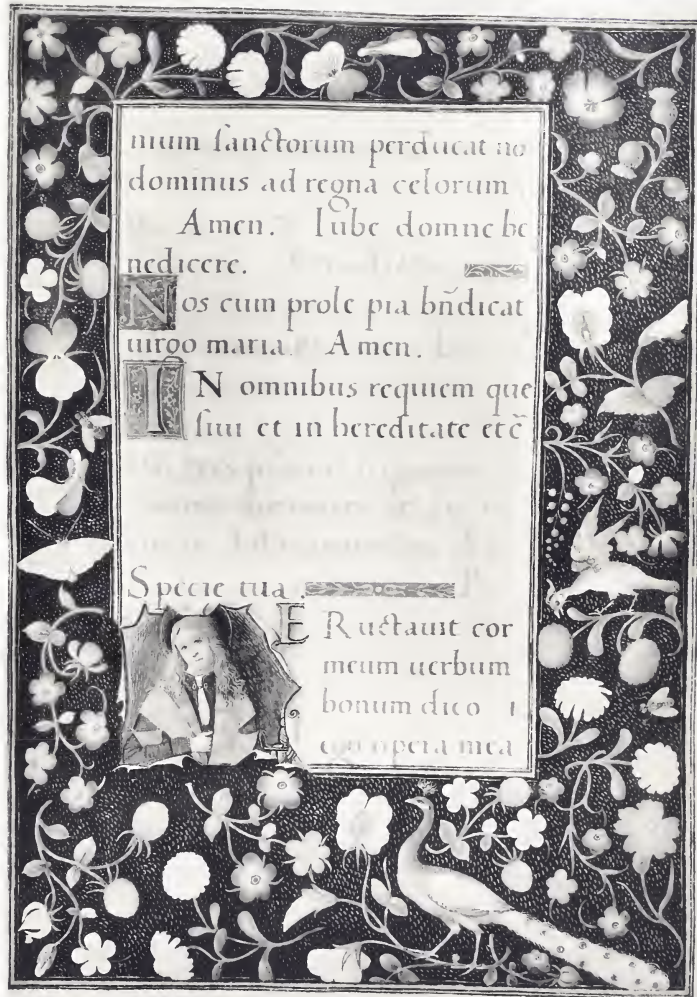
FOL. 52



FOL. 62



FOL. 101



FOL. 23

























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